

PERIODICALS

OCT 28 1955

BRIGHTON BOROUGH OF BRIGHTON

HOUSING ACTS, 1936 to 1949

MICHIGAN STATE UNIVERSITY

AND

LIBRARY THE ACQUISITION OF LAND (AUTHORISATION PROCEDURE) ACT, 1946

BRIGHTON CORPORATION (WICK FARM) COMPULSORY PURCHASE ORDER, 1953

NOTICE OF ENTRY

TO The owner of the land on which this notice is displayed

WHEREAS an Order made by the Minister of Housing and Local Government on the 8th October, 1954, confirming with modification the Brighton Corporation (Wick Farm) Compulsory Purchase Order, 1953 prepared by The Mayor Aldermen and Burgesses of the Borough of Brighton (hereinafter referred to as "the Council") under the Housing Acts, 1936 to 1949 and the Acquisition of Land (Authorisation Procedure) Act, 1946 authorises the purchase compulsorily for the purposes of the said Order of the lands and property described in the Schedule hereto

AND WHEREAS Notice to Treat for the said property has been served upon you

NOW THEREFORE the Council in exercise of the power conferred upon them by paragraph 3 of the Second Schedule to the Acquisition of Land (Authorisation Procedure) Act, 1946 HEREBY GIVE YOU NOTICE that they will upon the expiration of TWENTY-EIGHT days from the service of this Notice upon you, enter on and take possession of the said property.

THE SCHEDULE above referred to

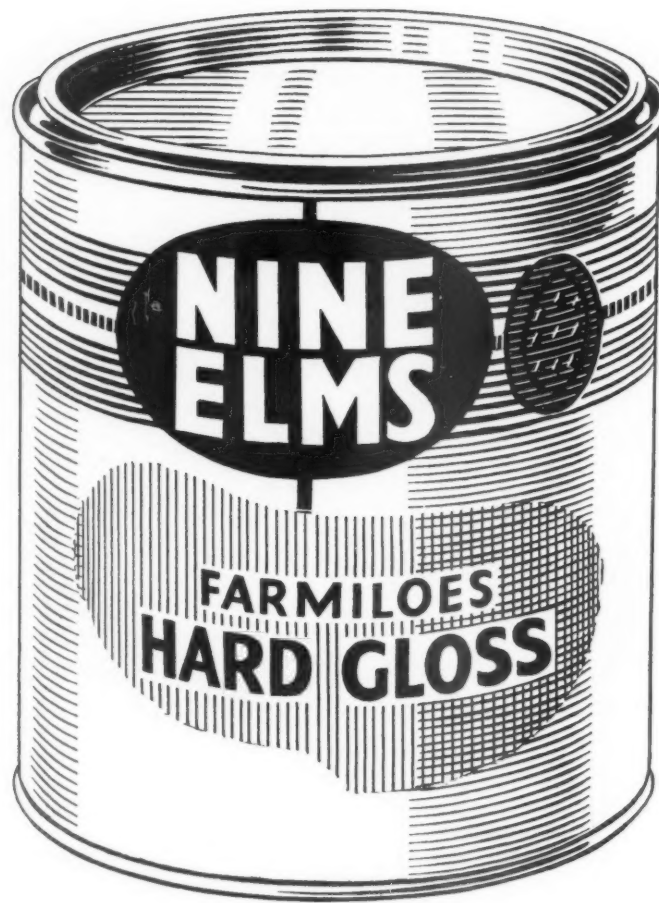
No. on Plan	Quantity, Description and Situation of the Land
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Dated this 14th day of June 1955

on behalf of the Council

Town Clerk

Town Hall, Brighton.



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## MARGINALIA

### Litter in the Parks

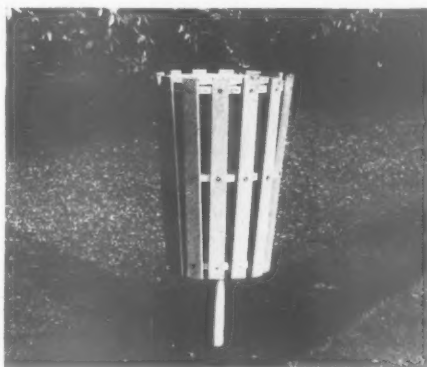
The dropping of litter is so characteristic a gesture of the Subtopian mentality that any study of the litter-problem is valuable for the light it can shed on that mentality as a whole, and the Report of the Royal Commission 'to advise the Minister of Works on ways of encouraging the public to keep the Royal Parks tidy and free of litter . . . ' is of double interest, partly for what it reveals of litter-dropping habits on the part of the public, and partly for what it reveals of mental and visual untidiness on the part of official bodies directed to make the public more tidy-minded.

The basic postulates of the Report are admirable, sensible and unsentimental—the hygienic wrapping and attractive packaging of ice-cream, sweets and so forth are welcomed as an essential feature of contemporary life, and blame for their wholesale distribution—when empty—over the Royal parks is laid upon bad habits—bad habits of the entire community, irrespective of rank or class for 'note was taken of the newspapers found on the ground, which revealed a very wide range, including the *Times*.'

The Report, based on experiences of the summer of 1954, does not confine itself to sample analyses of rubbish, however, nor to statistics of tonnage and man-hours (though these are horrifying enough)—its great value lies in the fact that survey was paralleled by action, and a campaign to reduce the proportion of waste-paper which fell on the ground, rather than into litter-bins. This campaign, which reduced the dropped-on-ground percentage from 28 per cent to 14 per cent in a year must be accounted a considerable success, and was conducted with some

psychological subtlety. Special techniques employed included moral persuasion by park-keepers, the recorded voice of Gilbert Harding, a new litter-bin design, and re-designed notices.

The litter-bin, 1, is an undoubted success both aesthetically and on its recorded



performance as a rubbish-attractor, but the special notices, and their manner of display give some grounds for disquiet. The bin was the product of careful research, much taking of advice, and a well-detailed specification—all of which is set out in para. 11, and appendices III and IV to the Report—but of the notice it says only 'was prepared to our requirements.' If its drearily-genteel lettering and clumsily-whimsy floral border, 2, are the product of genuine research into the psychology of English garden-sentiment, all well and good, but comparison with the litter-bin (or even the notice, 3, that it replaces) suggests that this notice is a failure of nerve, a timid Subtopian attempt at keeping-in-keeping.

But, beyond mere typography, the manner of displaying this notice often shows a complete failure on the part of officialdom to understand either its short-term or long-term objects. In Hyde Park, for instance, 4, it appears in unplanned company with four other notices on three posts of different heights—a little jungle of bureaucratic exhortations showing typical signs of Subtopian sprawl. Not only does it increase the squalor of a visually squalid corner, but its unthinking

acceptance of the stock siting of notices in parks—at the entrance—will undermine the effect it is intended to have. Even if the right place for detailing bye-laws and hand programmes were the entrance (which is arguable) the place for notices about chair charges is, surely, near the chairs, and for anti-litter notices is in places where the litter problem is known to be locally acute.

F. D. Klingender

We are a long way, yet, from fully assessing the effect on our intellectual life of writers like the late F. D. Klingender, who died on July 11 at the early age of 48. He was one of those figures, particularly characteristic of the 'Thirties and 'Forties, whose technical capacity as research students was matched by an equal ability in popular exposition of their findings, whose studies of the past were made immediately relevant to the present by virtue of a political orientation which educed, from dispassionate research, lessons of impassioned consequence in the contemporary state of affairs. Though in this respect his work on early nineteenth century painting was unjustly overshadowed by that of Antal, his work on political cartoons stands alone, and his researches along the fertile seam where art and technology abutted have shaped the taste of a generation that can never have read his pre-war articles in the *Review*. Here he was a pioneer of exact scholarship, and the work he did on and around the aesthetic consequences of the Industrial Revolution makes him an essential link between the first timid fancy for old engines, visible in the Humphrey Jennings circle, and the all-out coffee-bar Victoriana of the post-war era.

The exact scholarship will probably outlive even the most 'classic' coffee bar, for *Art and the Industrial Revolution* will long remain a basic text, infinitely more readable than most of the subsidiary literature it has fathered, remarkable in its balance between technological and aesthetic points of view, and sure of readership because of its illustrations—contemporary prints, naïve or cunning, reticent or romantic, a delight to the eye, and far more valuable as evidence than any up-to-date photographs of the same bridges, railways and so forth could ever be, because they show us the Iron Age through its own eyes. This book established him as a point of national reference on Cast-iron Iconography—students in many fields consulted him and his unrivalled collection of early technical prints, and his last contribution to *THE ARCHITECTURAL REVIEW* was, most properly, *Dynasty of Iron-Founders* (March, 1954) a review of Dr. Raistrick's book on the Darbys of Coalbrookdale.

### CORRESPONDENCE

#### Outrage

To the Editors

SIRS,—Your issue of June, 1955, entitled 'Outrage,' represents a critical estimate of the galloping 'Subtopia' which is evidently advancing into the very lungs of Britain. You and Mr. Nairn have indicated by this article that social protest and commentary are far from dead in the Western World. Regrettably, I have not read the article





which appeared in one of your 1950 issues concerning creeping blight in the United States. However, if you were to do such an article to-day, it would be even more apparent that the outrage here is growing and not lessening. A whole issue of your magazine could be devoted to Washington, D.C., and to what has happened to the quaintness and charm which characterized much of that city prior to World War II. There are things on the Mall. 'Subtopia' has overtaken the suburbs around the Capital to the extent that the city now drifts far out into the country and the suburbs themselves have lost all of their individuality.

In reference to the environment that surrounds Frank Lloyd Wright, a natural wonderland known as Wisconsin Dells lies about 50 miles north of Taliesin. The Dells area is fast being strangled by miles of ribbon 'development' on the main routes leading to the town, and by unprecedented congestion in the town itself. Although the waterways are partially controlled by the University of Wisconsin, 'Subtopia' has made a shambles of the countryside. And this situation is being reproduced and multiplied throughout the nation by the increase in population, automobiles, air transport, motels and highways.

Yours, etc.,

JAMES ARKIN.

Chicago, Illinois.

#### To the Editors

SIRS,—We just have in hand your superb issue on Subtopia called 'Outrage'. I cannot say how impressive a job you have done with this pressing problem. As you can imagine we, too, face many of the same problems which you have touched on in this issue, and I would like to make your book available here to as many people as we can possibly contact in our planning groups. I am for example thinking of our Marin County Citizens' Planning Group and the Mill Valley Citizens' Planning Group which contain several hundred laymen interested in planning problems to whom this issue would serve as an excellent text.

Yours, etc.,

San Francisco, Calif.

LAWRENCE HALPRIN.

#### To the Editors

SIRS,—We have read your special issue of ARCHITECTURAL REVIEW, June, 1955, entitled 'Outrage' with great interest. Beyond the subject matter which we think excellent, your presentation is extraordinarily readable and exciting. Such candid opinion of your special issue might better be understood when you know who we are.

ACTION is the American Council To Improve Our Neighbourhoods, a national, non-profit, non-partisan public service organization whose purpose is to help Americans help themselves to better living. Our objectives are to conserve our good houses, to rehabilitate those which have felt the touch of blight, and to eliminate the rock-bottom slums which have deteriorated beyond hope of reclamation.

We endeavour to accomplish this objective by:

1. Gathering and providing facts upon which constructive action can be based.
2. Generating citizen awareness and motivating individuals to take action.
3. Providing, on request, specific assistance to communities that wish to take action.

We think your presentation is an enlightened, scholarly approach to and a dramatic development of the problem you call 'Subtopia.' For this reason we would like to put your story in the hands of conservation and rehabilitation experts in our country to illustrate by example an outstanding reporting of the problem of encroaching blight.

Yours, etc.,

DAVID C. SLIPPER,

Field Service Director,

ACTION.

New York.

#### Rebuilding the City

To the Editors

SIRS,—To a worker in the City, design in the narrow sense may be secondary—to circulation, for one thing—at 9.15, between 1 and 2, and at 5.30. Whatever one thinks of those shapeless hulks going up near Cheapside, it makes one shudder to think of them regularly pouring their population into Cheapside on top of the recurrent crush there already. Well-designed (individual) buildings would do the same. How can good lines refresh the spirit mangled by animal crowding?

Even if Route 11 rushes the motor traffic through and London Transport digs new tunnels, what about pedestrian traffic—to which no speculator would assign any of his land? When the REVIEW urges urban density has it ever daily elbowed its way, say, from St. Paul's to St. Vedast's at lunchtime? And is there hope that London Transport can extend the Underground? It's hard to see now, with trains running every two minutes, how they can cope with the human contents of those new buildings six months or a year from now. Or is the City population merely being rearranged, not reconcentrated and increased?

#### Architects and organizers of the Hälsingborg exhibition (pages 222-236).

Left to right: Sven Silow (one of the four chief architects and jointly responsible for the housing section); Arne Ljung (building manager); Åke Hultdt (organizing architect); Gotthard Johansson (president of the organizing commission); Torbjörn Olsson (one of the four chief architects and jointly responsible for the housing section); Erik Ahnberg (architect of the children's section); Carl-Axel Åcking (one of the four chief architects and responsible for the general design of the pier); Bengt Gate (one of the four chief architects and designer of the restaurants and industrial design pavilions).



#### Subtopia in Croydon

What is hoped to be the first of several exhibitions about Subtopia is being held at Ebbutt's furnishing showrooms, Croydon High Street, throughout October. It is a compound of photographs from 'Outrage' and parallels found in Croydon itself. Croydon is one of the best towns from which to show the difference between true Suburbia and Subtopia, and this aspect of the exhibition will be discussed in a future issue of the REVIEW.

#### Intelligence

Dr. Edgar Wind has been appointed Professor of the History of Art at the University of Oxford.

#### ACKNOWLEDGMENTS

The furniture in the House at Hampstead, which was published in the June issue, was supplied by the Modern Interior Department of Wooland Brothers, Knightsbridge, and arranged by Mrs. Eileen Bell.

COVER: Nairn, Arphot. MARGINALIA, page 211; 4, Helen Simpson, Arphot. FRONTIS, page 214;

I know the point has been much made that there are too few green spaces in which to eat a sandwich lunch; the little garden of St. Benet Sherehog, Pancras Lane, is used to park motor bikes in, there are no benches in the garden back of St. Stephen Walbrook, and I wonder if the bomb-site garden on Gresham Street at Foster Lane will be saved—it's one of the potentially lovely oases. Another lunch-hour point: the speculator who builds a super-market where City women workers who are also housewives could do their food shopping (have you seen those queues?) would make money.

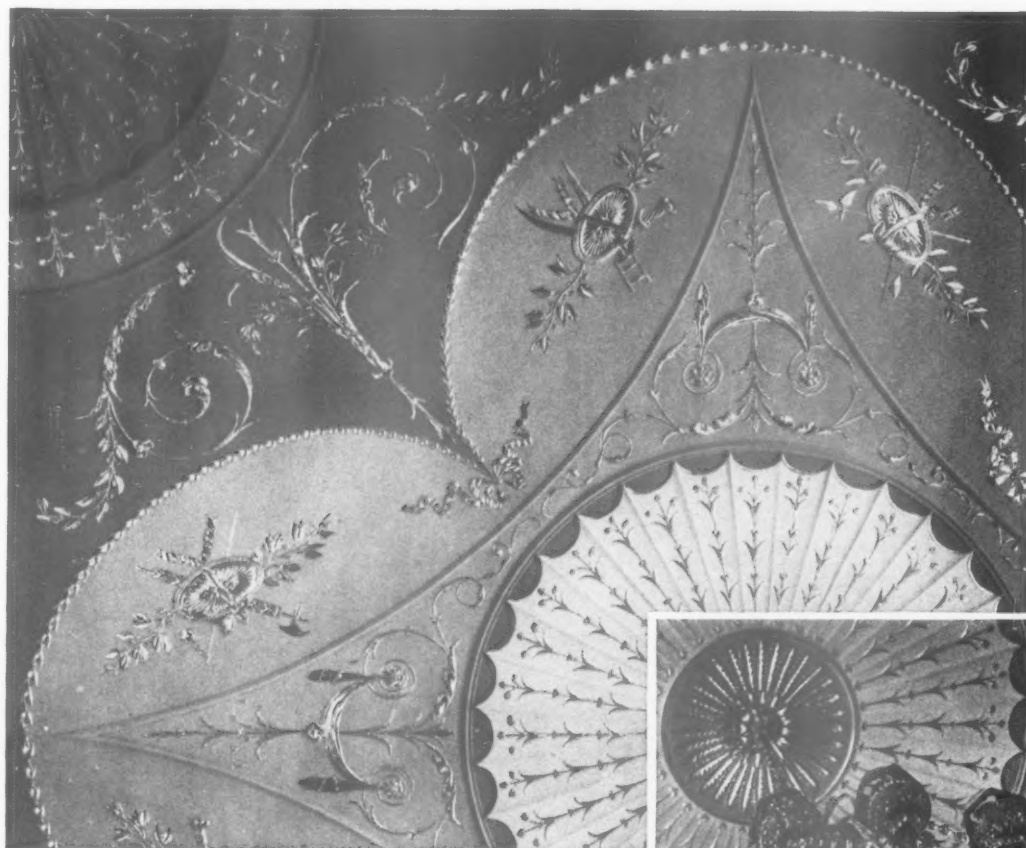
Space to move about in, in safety and dignity, indoors and out—even the speculator's tame architects can provide that indoors, but can only full Government control provide it out-of-doors? (Not the overspaciousness of New Towns, on this expensive piece of ground, but space on main thoroughfares for pedestrians to move in—and more of those pedestrian shortcuts so characteristic of the City.) Good design of individual buildings on top of that would of course be so much jam, but let us be sure of the bread and butter.

Yours, etc.,

PRISCILLA METCALF.

G. E. Kidder-Smith. EAST MOLESEY CRICKET PAVILION, pages 219-221: Galwey, Arphot. H 55, pages 222-236: 14-16, 18, 19, 24, 26-28, COID; remainder, Wahlberg. HAWKSMOOR, pages 237-239: 3, Record Office; 7, NBR. US EMBASSY BUILDINGS, pages 240-247: 9, 12, 13, 17-19, Sundahl, Stockholm; 20, 21, 24, R. Browning; 27, 28, Dorvyn, Paris. ENCROACHMENT, pages 248-254: 13, Aerofilms; 15, COI; 21, J. Allan Cash; 25, Camera Press. CURRENT ARCHITECTURE, pages 255-258: School at Bewdley, Galwey; Hall at Chessington, Toomey, Arphot. MISCELLANY, pages 259-264: Esoteric Architecture, A. C. Barrington Browne; Brighton, Nairn. Exhibitions, 1, 2, Leonard G. Taylor; 3, 4, Arts Council; 5, 6, John Hersey. SKILL, pages 265-274: Interiors, showrooms in Regent Street, Colin Westwood; showrooms in Grafton Street, George Miles; Offices in Manchester, Rex Lowden; German Church Art, 1, 8, 15, H. Rosenhauer; 3, E. Leitner; 4, 9-11, 13, A. Pfau; 5, Ursel Buchholtz; 6, G. Hauck; 7, H. Stock; 12, 20, O. Rheinländer; 14, Erika Fleer; 16, Rh. Museum, Köln; 17, E. Rossel; 18, E. E. Forster; 19, W. Danz; 22, W. Lüden; 24, Werkstätten der Stadt Halle; 25, 26, Ann Bredol-Lapper; Techniques, Toomey.





ADAM ceiling at the Chinese Embassy  
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Architects: Messrs. Richard S. Nickson, M.A., F.R.I.B.A., A.A.Dip.  
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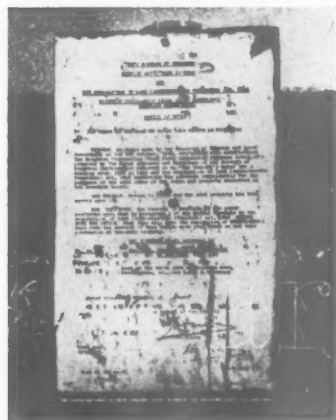
SUNWAY BLINDS have been selected by the Council of Industrial Design for the British flat at the Helsingborg International Exhibition 1955.

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# THE ARCHITECTURAL REVIEW

Volume 448 Number 706 Oct 1955



**The cover.** Compulsory purchase of land is a vital instrument without which no large scale redevelopment would be possible. It can also be a bludgeon used by local authorities to carry out schemes which may be convenient or expedient but are a disaster to national planning. The subject of this month's cover—acquisition of open downland for housing by Brighton Corporation—in such a bludgeon; and the result of similar land-grabs can be seen in this month's Miscellany, in a note under the label "Outrage"—the first in a monthly follow-up of the trail blazed in the June issue.

## 211 Marginalia

## 211 Correspondence

## 214 Frontispiece

## 215 The New Patrons by J. M. Richards

Though it is generally held that great business houses and public corporations are the natural successors to the aristocrats of the past as patrons of architecture and the arts, their actual worth in these roles has amounted to very little, and with a few memorable, but isolated exceptions, their record is not impressive. However, even the unsatisfactory commercial buildings of the period before the war did show some pretensions of architecture, did attempt to make a show, even if the results were not acceptable by present-day standards of function and aesthetics. The new post-War palaces of commerce have lacked even these misguided pretensions, and seem to have been run up with the aim simply of creating bulk letting-space—and this, as might be suspected, heralds the intrusion of a new and unsatisfactory type of patronage. The field of office-block construction is now dominated by property investment companies, notably the big insurance houses, from whom commercial organizations rent the buildings. Thus, the Time-Life Building and the Westbury Hotel are rented from the Pearl Assurance Company, and the Prudential are about to construct the

BBC's new extension in Portland Place. This new way of financing buildings may have to be accepted, Mr. Richards believes; but if it must be, then these new patrons must accept their responsibilities, inform themselves about architecture, and employ the best architects they can secure, under conditions of creative freedom sufficient to ensure that commercial expediency does not become London's architectural norm.

## 219 Cricket Pavilion at East Molesey Architect, Basil Ward

**222 H 55** Commemorating the justly-celebrated Stockholm exhibition of 1930 (as the South Bank commemorated 1851) the H 55 exhibition at Helsingborg, Sweden, concentrated on housing, house-furnishing and industrial design, and suggested that Sweden is somewhat conscious that her leadership of the domestic arts, so secure in the years after 1930, has now been challenged by younger branches of the Modern Movement. Certainly the exhibition afforded the visitor, besides an international cross-section of current thought on housing and interiors, an opportunity to assess the virtues and limitations of contemporary Swedish design. The brilliant siting—on a pier between the harbour and the sea—and the admirable planning and detailing had to be balanced against a stereotyped taste in the handling of those details, and an insufficient use of colour. Nevertheless, there was liveliness and movement, and a stimulating display of domestic design from many countries—fully illustrated and annotated in the latter part of this photographic tour of the exhibition.

## 237 Hawksmoor and the Ordnance by Lawrence Whistler

The connection between Sir John Vanbrugh and the Office of Ordnance has already been cogently argued by Mr. Whistler in the ARCHITECTURAL REVIEW—a connection which would suggest a parallel arrangement involving Nicholas Hawksmoor. Striking affinities exist between the stylistic qualities of some Ordnance buildings and Hawksmoor's work, but documentary evidence of any connection is lacking. However, drawings made by Hawksmoor for alterations at Ockham Park, Surrey, which came to light recently, greatly increase the circumstantial evidence—notably so in the case of a remarkable clock-tower, now destroyed, which shows a striking likeness to the lantern of the Old Landport Gate at Portsmouth. These drawings also make possible a reasonably certain reconstruction of Hawksmoor's elevations at Ockham, which prove to be fully in the 'Ordnance Manner.' As Mr. Whistler's detailed examination of the various rebuilt parts of Ockham shows, they make it necessary to give a new body of Ordnance attributions to the 'indefatigable though querimonious old master.'

## 240 U.S. Embassy Buildings

**Embassy Offices, Copenhagen and Stockholm Architect, Ides van der Gracht**

**Embassy Apartments, Paris Architect, Alan B. Jacobs**

## 248 Encroachment by Sylvia Crowe and Kenneth Browne

Encroachment occurs when incompatible elements are introduced into a landscape which cannot absorb them or without the creation of a new landscape pattern. Its prime agents are industry and the motorised holiday maker, and, ironically enough, the latter's encroachments often destroy the very qualities in the landscape which have attracted him in the first place. The needs of industry and the desire of the people to enjoy the natural scene must be met, however, and apart from such large scale and long term considerations as zoning and the preservation of some areas as sacrosanct, the authors examine ways and means by which normal development can take place without becoming squalid encroachment, illustrating their argument with real and imaginary examples of developments in well-known scenic areas.

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## 267 Showroom in Grafton Street, W.1 Architect, Roy L. Moorcroft

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Directing Editors J. M. Richards  
Nikolaus Pevsner  
H. de C. Hastings  
Hugh Casson  
Executive Editor Ian McCallum  
Art Editor Gordon Cullen  
Assistant Editors production, Ian Nairn.  
research, S. Lang, literary, Reyner Banham.  
Editorial Secretary, Whi 0611-9

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THE ARCHITECTURAL REVIEW

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FIVE SHILLINGS





The shopping precinct, the pedestrian shopping street, the shopping arcade are all getting increasing attention from city planners as devices for permitting leisurely shopping and sociable promenading out of the way of wheeled traffic. There is plenty of historic precedent for the idea, especially in the glass-roofed pedestrian promenades, lined with shops, erected in the nineteenth century in many cities—most notably, perhaps, in Italy. The most famous Italian example is the Galleria Victor Emmanuel II in Milan. It is shown opposite  as photographed by G. E. Kidder Smith for his book, *Italy Builds*, which is to be published later this month. See also page 260 of this issue.

J. M. Richards

## THE NEW PATRONS

It has been declared *ad nauseam* that the new patrons, replacing the aristocratic patrons of the eighteenth century, are the great business houses and public corporations. That is true in the sense that these are now the people with money to spend on development schemes and with the resources to plan ahead. Their actual worth as patrons of architecture, however, though repeatedly extolled in after-dinner speeches, amounts to very little when judged by the contributions they have made in Britain to the progress of the art, and to even less when judged by what they have done to establish an accepted canon of taste such as the eighteenth-century patrons helped to do.

What specific achievements can these new patrons point to? A chain of underground stations built in the nineteen-twenties and early 'thirties (together with an admirable tradition of equipment-design, poster-design and lettering—which, however, is already either stagnant or dead, having sprung from the imagination of one man, the late Frank Pick), a department store in Sloane Square designed nearly twenty years ago and not improved upon since, a number of up-to-date factories, seen by very few people, some gay but ephemeral exhibition buildings, the enlightened employment of artists and designers by the Orient shipping line, the somewhat unhealthy eclecticism of the Time-Life interiors and—new this summer but too slight to deserve the status even of a single swallow—a prototype at last, erected near Reading, of a decently designed roadside filling station.

As a record of thirty years of enlightened patronage it is not much. And on the other side of the ledger we have Unilever House, Shell-Mex House, the Cumberland Hotel, the factories that line the Great West Road and an infinite amount of further evidence that big business hardly has an inkling of what modern architecture is about, of the benefits its particular qualities could have brought to the more efficient conduct of big business nor of the responsibility of big business to make the most of these same qualities on behalf of the community as a whole.

Admittedly Unilever House and the rest are all pre-war, but no sign of leadership from industry or big business has emerged since the war in spite of the increased power that has been placed in its hands; indeed, since the large-scale construction of offices and commercial buildings began again, there have been all too many signs that if these patrons had their way we should get the monstrous commercial palaces of the 'twenties and 'thirties all over again. Most of what we have got are simply utility versions of those. This is not merely a disappointment but a tragedy, because one of our most difficult architectural problems, which specially calls for the intelligent application of modern ideas, the city office block, is the creation of big business itself, which has fathered this delinquent child without so far accepting any responsibility for its social behaviour.

Big business, in short, whether private or nationalized, has failed us. But one thing on its behalf we can say: what architecture it has been responsible for has contained ideas of a kind. They may be old-fashioned ideas; they may be dominated by the simple-minded belief that the way to gain prestige is to make a display of the trappings that are associated with prestige in the history-books. But the builders of Unilever House and the Great West Road factories and the rest of their kind at least showed themselves interested in architectural effects whatever opinion we may hold of the results, functional and aesthetic, in relation to present-day needs and possibilities. Recently, however, the scene has changed somewhat—and changed undoubtedly for the worse. We now have a new kind of business patron, and one that shows no such interest in architectural effects—at least as regards city buildings. It has no architectural ideas because its interest in the potentialities of architecture is basically limited to lettable floor-space. I refer to the property investment companies, especially the big insurance companies, who without our noticing it have become the principal patrons of present-day city architecture in the sense that they control almost all the available sites and that a large part of the commercial building that is taking place in London is financed by them.

Their dominant position, as compared with the position of the company that puts up its own building, is quite a new phenomenon, and it poses a number of questions about the kind of architecture that is to be the outcome; also about the kind of architect who is to design it, because the peculiarity of the control of building sites and commercial building enterprises by investment and insurance companies is that in most cases they have their own architects who, as it were, go with the site.

For example the much-publicized Time-Life building in Bond Street was not designed by an architect chosen by the Time-Life company. He was nominated by the Pearl Assurance Company, who own the site and who financed the building, of which (or the major part of which) Time-Life are simply the lessees. The same architect also designed the new Westbury Hotel on the other side of Bond Street, having been engaged by the Pearl Assurance Company when they obtained control of the land on which it is built.



This practice establishes an entirely new relationship between architect and client which, speaking generally, can hardly be in the interest of good architecture. In the case of office buildings it means that the building is often designed before the needs of the occupier are known. Indeed there is now hardly a site in central London for which a scheme of development has not been got out by an architect employed by one of these investment or insurance companies; and anyone seeking a site is more or less compelled to accept his ready-made design, a design prepared, it must be emphasized, not to suit anybody's architectural needs but to bring in the maximum return in the way of lettable floor-space.

It also happens that, again speaking generally, and with a very few honourable exceptions, the architects employed for this purpose are not first-rate designers nor men in any way eminent in their profession; they are retained or employed because of some long-standing business connections with the sponsoring companies and as men experienced in building finance. Most of them, judging by the buildings put up and the projects published in recent years, are at best conventional and unimaginative designers; at worst they are quite illiterate. Yet, through the accident of the system of financing buildings that has lately evolved, these are the men who are determining what is to stand for many years to come on some of the most important sites in the capital.

They are employed simply to dress up so many square feet of floor-space with enough in the way of architect-designed elevations to get past the London County Council and the Royal Fine Art Commission. No exercise of an architectural imagination is called for; nor is there any architecturally informed control of their efforts, which are submitted to and approved by the surveyors' departments of these investment or insurance companies. Their surveyors thus become the final arbiters of taste.

Apart from the low standard of architecture resulting, there is also the question of the loss of character and quality due to the separation of the process of creating architecture from the people the architecture is really for. For example, can it be in the interest of good architecture that even the B.B.C., a semi-public body with some obligation to maintain civilized standards in the arts, should cease to be responsible for its own building? The B.B.C. is shortly going ahead with the extension to Broadcasting House on the long-vacant site at the foot of Portland Place. But it is not putting up its own building. The Prudential Assurance Company is putting it up, and will then let it to the B.B.C. The architect is employed by the insurance company; he is not chosen because of the importance of the site and the role played by the B.B.C. in British life.

This is simply a financial expedient, just as the disastrous Lessor scheme sponsored after the war by the Ministry of Works was a financial expedient. It may have economic justification, but are not the architectural implications even more dangerous? These words are being written before any design for the B.B.C. extension has been made public and in ignorance of its nature. It may be that it will turn out to be a masterpiece—at least it stands a better chance of being acceptable than most such enterprises because an eminent architect—Sir Howard Robertson—has been appointed as consultant. But it is the principle that is here deplored; the principle, in this instance, that deprives the conception of British broadcasting of the chance of inspiring an architectural idea, and in other similar instances puts the financial return on the building into altogether the wrong relationship to the architecture. The B.B.C. extension is only mentioned here because it is to serve an important public purpose and will occupy a prominent site. Other prominent sites, like

that of the old Holborn Restaurant at the corner of Kingsway, are being redeveloped on the same financial basis and the evidence so far available of the kind of architecture with which sites like these are to be furnished suggests that one is justified in fearing the worst.

It may be that this method of financing buildings—this grip that a few big investment companies hold on all the important sites—is something that must be accepted; that in future the patron of architecture is destined to be the company with money to invest instead of the firm that owns its own building and looks to it to enhance its prestige. Good architecture in the past has come out of queerer arrangements than this. But if it is to be so, it is all the more important that these investment companies should assume a sense of responsibility and equip themselves with architectural advice that matches up with the important civic role they now play. It is not only a matter of architectural style but of making sure that all the best architectural ideas, technical and functional, are put at the disposal of the community. These companies—the Prudential Assurance Company, the Pearl Assurance Company and the various property investment trusts—have lately become the new patrons of architecture. They have a clear duty to inform themselves about the live architectural issues, seek out the architects best qualified to serve them, and accord them the freedom a good architect deserves. They have power in their hands to advance the cause of good architecture on a scale no-one has had the chance to do for nearly a century. If they do not seize this opportunity boldly and imaginatively the result will be that London will gradually come to accept the commercially expedient and the second-rate as the normal standard for new buildings—which is all she is getting at present—to London's and to the nation's permanent detriment.







## CRICKET PAVILION AT EAST MOLESEY

### ARCHITECT

Assistant-in-Charge

**BASIL WARD** (of Ramsey, Murray, White and Ward)

**George P. Buzuk**

1, the pavilion from below the viewing terrace.



Cricket has been played on or near the East Molesey Cricket Club's ground for 250 years. Towards the end of the war, when there was some danger of it being lost to cricket, the club managed to buy the freehold. The pavilion, which stands on the north-west side of the

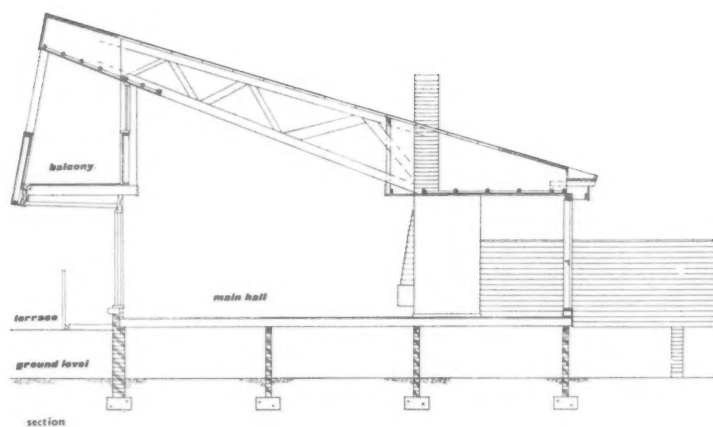
ground, is a single-storey building with a balcony projecting over the terrace along the central portion of the front. The balcony is reached by an outside stair from the terrace. It is partly cantilevered and partly suspended from the ends of the roof trusses. The one-way pitch



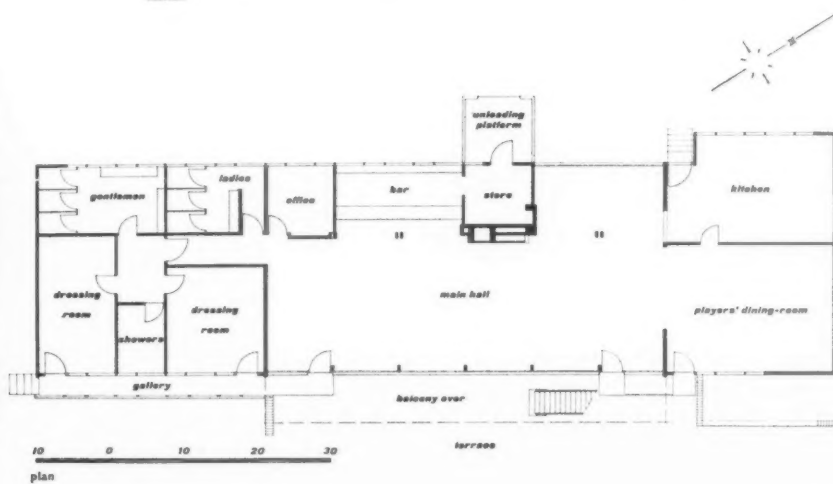
2, the pavilion from the field of play.

roof of the pavilion is carried forward to cover the balcony and to shade the terrace in front of it.

The pavilion contains a main hall 50 ft. long with large viewing windows at the front and a bar and office at the back. At one end are dressing-rooms, etc.; at the other a members' dining-room and kitchen. Construction throughout is of timber, the external walls being weather-boarded and painted white or left to show their natural grain. The solid balustrade to the front of the balcony is painted red. The main rooms have panelling in Australian walnut and silver ash, the timber having been given by the Government and people of Australia, whose Prime Minister, Mr. R. G. Menzies, laid the foundation stone of the building early this year.



3, the rear of the pavilion, faced with boarding painted white. On the left is an unloading platform for bar and kitchen supplies.







4

**CRICKET PAVILION AT EAST MOLESEY**

4, the interior with its open timber roof. The large windows on the right give a clear view of the play. 5, detail of the fireplace. The 50-ft. room is designed for evening functions also. 6, the balcony, showing the staircase down. 7, the same staircase (with cantilevered timber treads on a single concrete string) from below. 8, the terrace from inside.



5



6



7



8



H

55

## HÄLSINGBORG EXHIBITION of Architecture, Industrial Design, House Furnishings and Crafts, 1955

J. M. Richards

The scope of this exhibition, which ran from early June till late August, was much the same as that of London's South Bank exhibition in 1951, although in some ways it was more limited: agriculture was not included, less attention was given to heavy industry and much less to science and to history. More attention, on the other hand, was concentrated on the domestic arts: housing, house-furnishing and industrial design. It also resembled the South Bank exhibition in being a commemoration of an earlier exhibition. The Festival of Britain took place exactly a century after the Great Exhibition of 1851 at which Britain set the fashion for popular shows of this kind and celebrated her pre-eminence as a manufacturing country. The Hälsingborg exhibition—H 55 as it was known in Sweden—took place a quarter of a century after the Stockholm exhibition of 1930, which is still remembered as a landmark in the dissemination of modern architectural ideas.

In the years after 1930 Sweden was in many ways the leading country in matters of architecture and everyday design, but recently there has grown up a feeling that Swedish design, tied as much of it is to handicraft traditions, has no longer the significance it possessed in its pioneer days. Be this as it may the initiative has certainly been taken over by other countries. North and South America and Italy especially have come forward into the limelight, even though the social organization of their architecture remains less advanced than in Sweden. Even in the domestic arts, where Swedish pre-eminence especially lay, many new problems have arisen since the 1930's, and at Hälsingborg, therefore, Swedish design was, if not exactly on the defensive, at least aware that it had a challenge to meet.

Apart from the exhibits it houses, the layout and design of any exhibition offer a good opportunity to assess the standards the promoting country sets itself, and H 55 reflected pretty accurately the achievements and the limitations of contemporary Swedish design. Among the former have always been imagination in exploiting the possibilities of a site and the ability to relate buildings happily to their surroundings, and H 55 was no exception. Water provides the ideal setting for any exhibition, and H 55 gained immeasurably by its exhilarating situation on a long stone-built pier that separates the harbour of Hälsingborg from the open strait, itself separating Sweden from Denmark. The greater part of the exhibition was laid out along this pier, which was linked to the entrance section of the exhibition by a bridge flying over the docks, warehouses and railway-sidings. The bustle of work going on in the docks, seen across the harbour from the exhibition pier, and the movement of ships and ferry-boats added to the animation and gaiety of the scene.

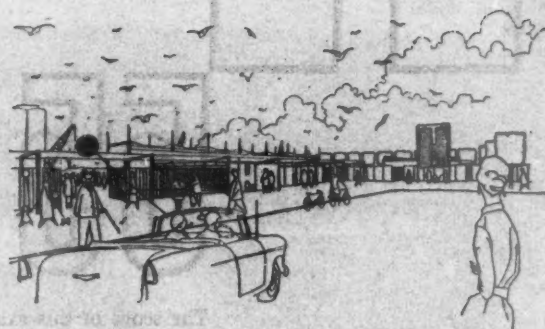
Another traditional Swedish attribute is the careful detailing of the whole urban scene, and in particular the consistently good design of objects like lamp-posts, kiosks, telephone boxes, seats and flower-boxes. H 55 showed this to be as high as ever, but it also emphasized that Swedish consistency of taste, when allowed to become stereotyped, tends towards dullness. At H 55 this was aggravated by the almost total

*The Hälsingborg exhibition was unique in its situation. The greater part of it was built on a stone pier, half-a-mile long, which separates the harbour from the open sea. 1, facing, is taken from the bridge which flies over the docks and connects the pier with the entrance section of the exhibition on the mainland. 2, lower picture, facing, is taken looking back from the far end of the pier.*



absence of colour in the architecture, which was nearly all in grey and white, the austere effect of which was not altogether relieved by the variegated crowds on the pavements, the fountains in the water or the occasional groups of flags—effective though these were in their unheraldic colours of purple and orange.

On the other hand there is a great deal to be said on the credit side, as the photographs on the following pages show. The exhibition was skilfully planned, with upstanding buildings spanning the whole width of the pier, raised on columns on either wing to allow circulation beneath, agreeably alternating with small pavilions set in formal gardens which were protected from the sea winds by whitewashed walls. There was much charming design in detail, and a high standard of display. Above all there was liveliness and movement and that judicious mixture of dignity and impudence that all the best exhibitions provide.



The description of the exhibition on the following pages takes the form of a conducted tour beginning at the main entrance (drawing above) near the centre of Helsingborg and ending at the tip of the pier, from which a ferry took the visitor back across the harbour mouth to the centre of the town.

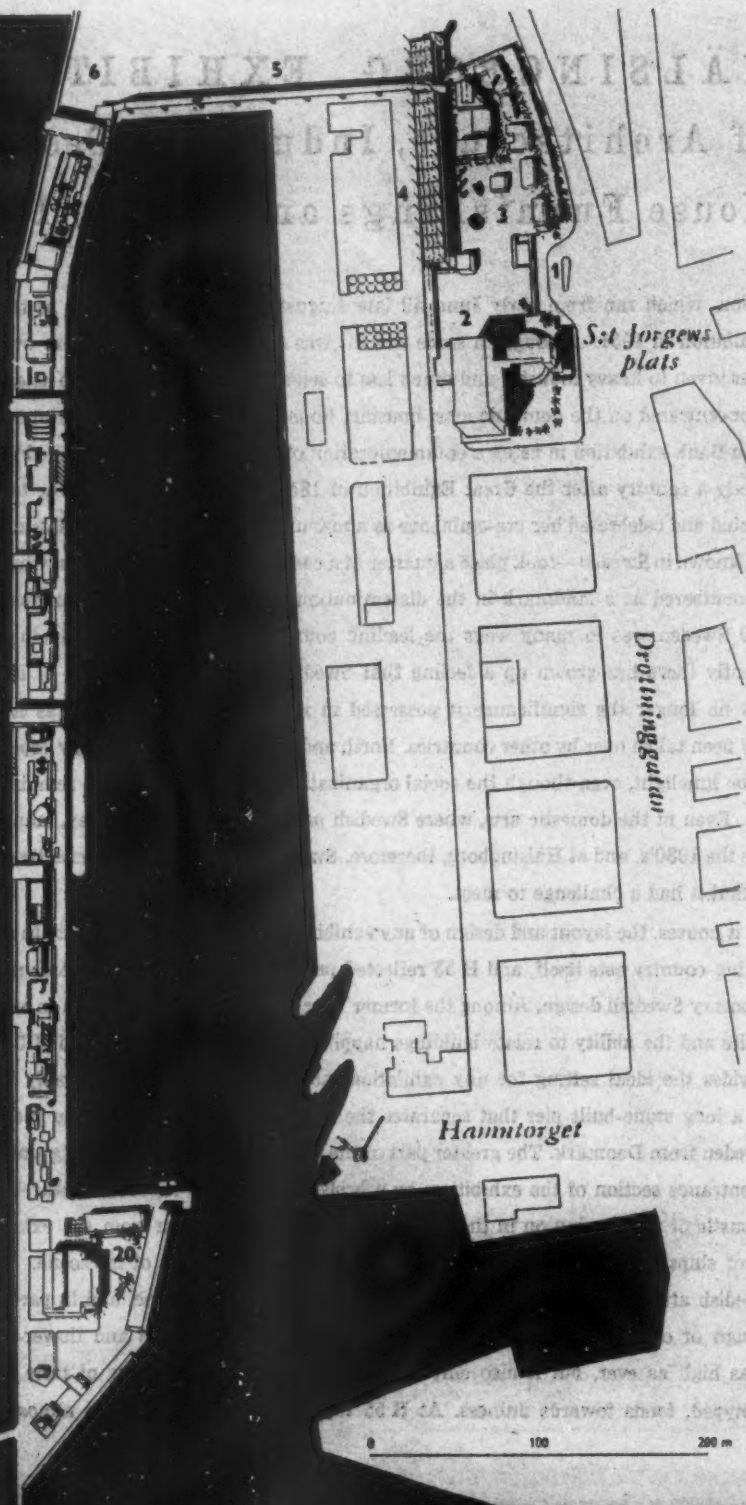
**chief architects:**

**CARL-AXEL ACKING**

**BENGT GATE**

**TORBJÖRN OLSSON**

**SVEN SILOW**

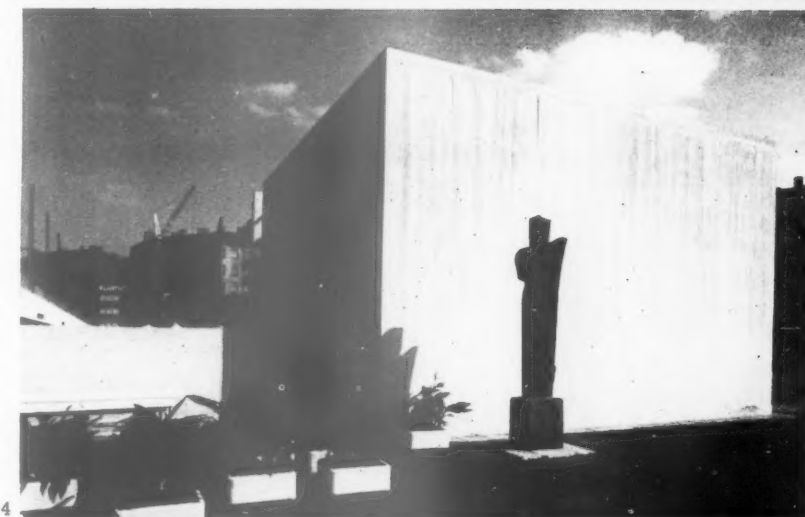
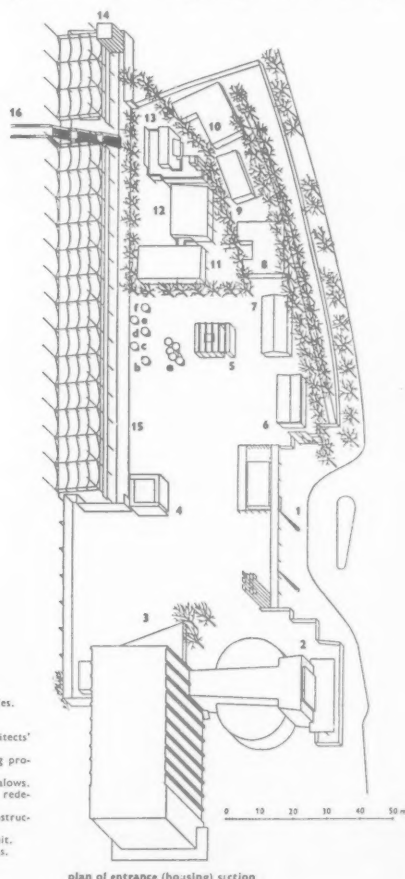


1. main entrance.
2. concert hall.
3. housing section.
4. international flag.
5. bookstalls.
6. fun fair.
7. electricity building.
8. child welfare.
9. children's playground.
10. education.
11. the S.S.
12. domestic.
13. travel bureau, gift shop, etc.
14. post office, etc.
15. shipping building.
16. pergola garden.
17. colour section.
18. rose garden.
19. 'Paradis' restaurant.
20. Scandinavian crafts and industrial design.
21. Swedish crafts and industrial design.
22. religious art.

# entrance section (housing)

The entrance section of the exhibition was laid out on a flat area of ground between the docks and Drottninggatan, one of the main north-south streets, and alongside Sven Markelius's concert-hall. The entrance turnstiles led straight into a large courtyard, 3, the skyline of which was dominated by the cylindrical grain-silos of the dockyard. In the distance can be seen the end wall of the concert-hall. The courtyard was surrounded by the exhibits dealing with various aspects of housing and town-planning, including a colony of Swedish bungalows (see next page) and, under a canvas awning (below the silos in 3), a row of model flats furnished by eight different countries (see pages 226-229).

Introducing the housing section was a small top-lit pavilion with walls of whitewashed concrete, 4, sponsored by the National Association of Swedish Architects and containing plans and models to explain the role of the architect in housing. The square, shallow concrete flower-boxes on the left were used throughout the exhibition. Another pavilion in this section, 5, also top-lit but raised on posts and provided with a gallery round the peri-



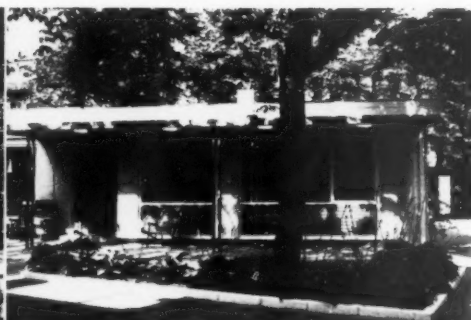
meter, showed redevelopment plans for the City of Hälsingborg, models of new residential areas, etc.

#### Swedish bungalows

The five specimen bungalows (6-10 in the plan at foot of preceding page) were informally grouped among trees, achieving a surprisingly gay and cheerful effect, as the photographs below, 6-10, show, considering the uneven architectural quality of the designs. Each was chosen to illustrate a different theme, and some also illustrated methods of prefabricated construction. Among the themes were: work and leisure in the home, 8 and 9 (a house planned round a central service core, leaving the remainder adaptable to the work and hobbies carried on by the family); the minimum terrace house, 7, and living with a car, 10 (a suburban pre-fab for a car-owning family, in which garage and workshop are closely integrated with the plan).

#### international flats

The eight countries participating in this section were asked to provide a typical family flat of about 1,000 square feet and furnish and equip it from products available on the open market. In spite of the fact that some of the countries gave themselves more latitude than others in varying this brief to suit the purposes of an exhibition, they made a fascinating series of comparisons possible. It was regrettable that neither Italy, Holland nor any American countries were represented.



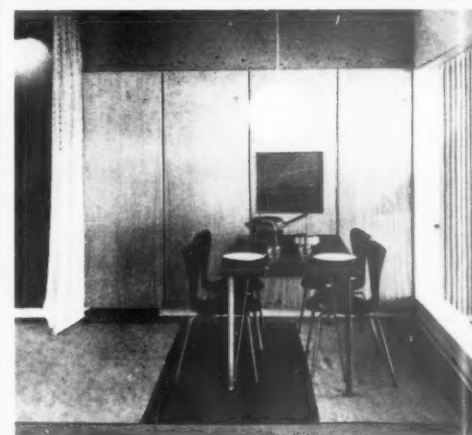
8



9

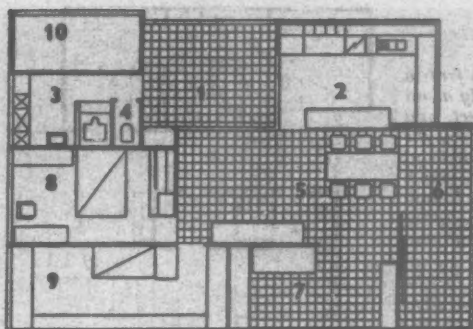


10





## FRANCE

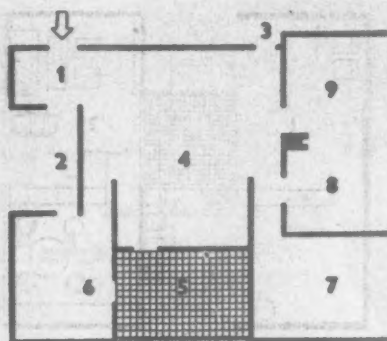


- key  
1. entrance.  
2. kitchen.  
3. bathroom.  
4. w.c.  
5. living-room.  
6. terrace.  
7. study.  
8-9. bedrooms.  
10. workshop.

The French model flat (pictures on facing page), unlike some, conformed with the rules by being based on a real scheme in the south of France, though the superficial area was greater than asked for: 1,290 square feet, including the terrace. It had a fairly open plan—which the visitor was allowed to explore; in some of the international flats he could only look in through the windows—the kitchen being separated from the dining portion of the living-room, 11, only by a partly open screen of cupboards. The proportions were agreeable; so were the built-in fittings. The furniture showed a surprising inconsistency of taste and included a few examples of the fancy-modernistic, but was on the whole light and simple and fresh in colour—notably in the bathroom, 12, where one wall was faced with gaily hand-painted tiles. Note that in the bathroom space was found for a washing-machine by substituting a shower for the bath.

Exhibitor: Comité Français des Expositions, Paris. Architect: Marcel Roux, assisted by Hervé de Loaze. Interior designer: Marcel Gascoin.

## FINLAND

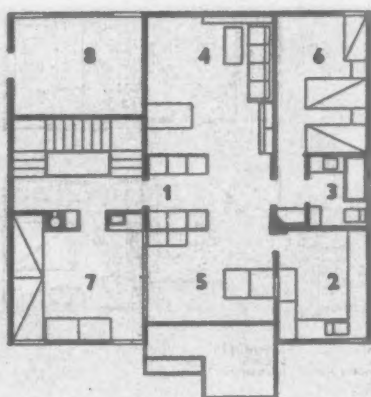


- key  
1. entrance.  
2. kitchen.  
3. no bathroom.  
4. living-room.  
5. terrace.  
6. dining-room.  
7, 8, 9. bedrooms or nurseries.

The Finnish flat was much more of an exhibition piece than a realistic interior and only the living-room, 13, the dining-room and a terrace-balcony, 14, were furnished, and no bathroom or kitchen were exhibited. But it was a real flat in the sense that the plan was based on that of a block of flats now being built by Aalto for the Berlin housing exhibition of 1957. The visitor was not allowed into the rooms, but skeleton walls allowed full visibility from outside—and also, incidentally, gave a somewhat deceptive openness to the plan and prevented the rooms from being apprehended as enclosed spaces. The terrace-balcony was furnished as a complete room to be used for sitting and eating in the summer. The furniture was rather heavier than the Finnish furniture best known in England, and there was very little colour in the flat, which was dominated by the blonde colours of natural wood and a boldly patterned black and white screen. The balcony furniture included a new pattern of chair, seen in the foreground in 14, with joints of white plastic material terminating each member. The effect is unusual but a little clumsy.

Exhibitor: Artek, Helsinki. Architect: Alvar Aalto, assisted by Elsa Aalto. Interior designer: Maija Heikinheimo.

## DENMARK

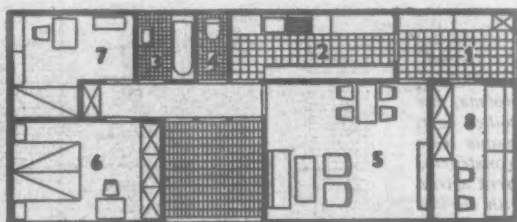


- key  
1. entrance.  
2. kitchen.  
3. bathroom and w.c.  
4. living-room.  
5. dining-room.  
6-7. bedrooms.  
8. extra room.

Another flat which the visitor could not explore but only see into the rooms from outside through extra large windows. It was based on a project, not an executed scheme. The flat of four rooms and kitchen, with a floor area of 1,180 square feet (which, it should be noted, exceeded the stipulated floor-area), was designed so that the extra bedroom (not furnished in the exhibition) could be separated from the rest of the flat and rented independently or incorporated in the adjoining flat in the same block. 15, the dining-room, looking towards the kitchen, showing the serving hatch immediately over the dining-table. The flat was furnished in the impeccably good taste one expects from Denmark, but somewhat perfunctorily, each room being treated as a setting for the display of furniture rather than as a realistic interior shown as it might be lived in. Individual pieces of furniture were of very high quality. A charming idea in display was the representation of the staircase by coloured wooden boards, suspended on wires, occupying the positions of the risers only.

Exhibitor: Landsforeningen Dansk Kunsthåndværk, Copenhagen. Architect and interior designer: Finn Juhl.

## WEST GERMANY



- key  
1. entrance.  
2. kitchen.  
3. bathroom.  
4. w.c.  
5. living-room.  
6-8. bedrooms.

This flat was well within the stipulated floor area (970 square feet including the balcony), but good planning gave an effect of adequate space. The plan was that of one of the flats in a multi-storey block now under construction for the 1957 Berlin housing exhibition. In spite of some ingenious designs for storage units (for example in the living-room, 10), the furniture was strangely clumsy, and garish in colour and insensitive in form. It reminded one, not only because of the frequent use of stainless steel, of the harsher German modernism of the early 1930's, suggesting perhaps that a nation emerging from a period during which all enterprising design has been suppressed must, as it were, live through the phases it has missed before it can catch up with everyone else.

Exhibitor: Rat für Formgebung, Darmstadt, in collaboration with Bundesministerium für Wohnungsbau, Bonn. Architect: Hans Schwaippert, Interior designers: Gunter Hennig and Brigitte D'Ortschy.

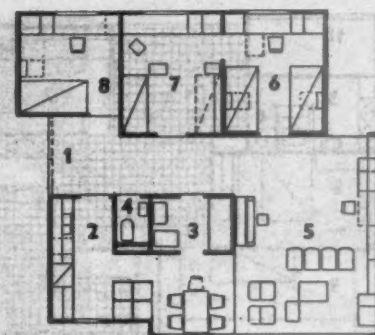
plans of all flats to scale of 1:200



## SWEDEN

The Swedish was one of the most successful flats. The visitor was free to explore it and could regard it as an interior to be lived in, not simply as an exhibition of furniture and equipment. Its area was 1,076 square feet, and its plan was based on the findings of a joint survey recently made by the National Association of Swedish Architects and the Society of Industrial Design. It was notable for the large quantity of built-in furniture, which occupied the whole wall of many rooms—for example the long wall of the living-room, 17. The choice of furniture showed the very high standard of taste and the sense of quality always associated with the Swedish domestic arts, but also the somewhat austere total effect that is produced by correctness of taste monotonously applied. In this flat the effect of austerity was increased by the absence of strong colour—walls were light in tone and furniture mostly of light woods—and of pattern, and by the formality with which the furniture was placed. 18, looking from the kitchen across the dining portion of the L-shaped living-room to the main living-space beyond. 19, the kitchen.

Exhibitor: the Swedish Society of Industrial Design. Architect: Sten Lindegren. Interior designer: Sven Engstrom.



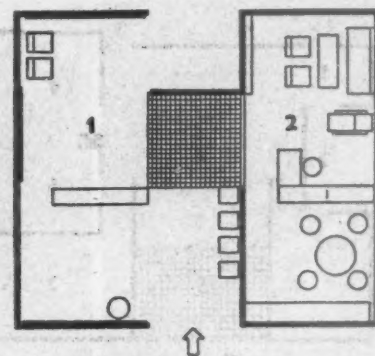
key  
1, entrance.  
2, kitchen.  
3, bathroom.  
4, w.c.  
5, living-room.  
6-8, bedrooms.

17, 18, 19

## SWITZERLAND

This was the least realistic of all the international flats—in fact it was not in any sense a model flat but a model living-room and dining-room, 21, which was seen through a large window from an introductory exhibition space, 20. This dealt with the subject of interior design by means of montage and contained isolated specimens of pottery, glass, textiles and furniture. As a setting for domestic life it could not therefore be compared with the other flats, even the living-room and dining-room not being fully or realistically furnished, and having a rather larger floor area (400 square feet—or two-fifths of that specified for a whole flat). When the furniture exhibited comes to be compared with that shown in the other flats, it probably leads them all in purity of taste, but it is the somewhat negative kind of purity we now chiefly associate with the 1980's and, for all its virtues, it fails to suggest that it can provide a sympathetic enough background to ordinary domestic life. This, more than the other flats, emphasized the cleavage that often occurs between architects' taste and even the best popular taste.

Exhibitor: Schweizerischer Werkbund, Zurich (with contributions from Eidg. Departement des Innern, Bern). Architect and interior designer: Alfred Altherr.



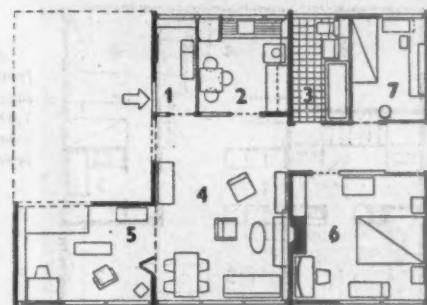
key  
1, introductory exhibition.  
2, living-room with dining-space.

20, 21

## GREAT BRITAIN

The British flat kept the closest of all to the conditions specified. Its floor area was not more than 1,000 square feet (in fact it was only 898 square feet), its plan was based on an actual flat (in a private-enterprise block of flats at Ham Common, designed by Eric Lyons) and it was furnished realistically, so as to represent a liveable interior even though that meant sacrificing some of the appearance of spaciousness achieved in the flats designed and furnished primarily as exhibition displays. The visitor was able to walk through the flat and see each room, and if the illusion of being lived in, and the rich variety of incident the creation of such an illusion demanded, made it seem cluttered-up compared with some, it had more warmth and humanity. The furniture, equipment and finishes chosen were of an excellent standard and the designers were not afraid of dark, rich colours nor of pattern. 22, the living-room, looking from the direction of the entrance. 23, the study that led out of it, with a built-in fitment occupying the whole end wall. 24, the kitchen—the only one to provide space for eating.

Exhibitor: the Council of Industrial Design. Interior Designers: Michael and Jo Patrick.



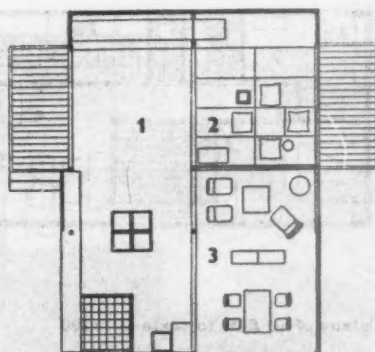
key  
1, entrance.  
2, kitchen.  
3, bathroom and w.c.  
4, living-room.  
5, study.  
6-7, bedrooms.

22, 23, 24

## JAPAN

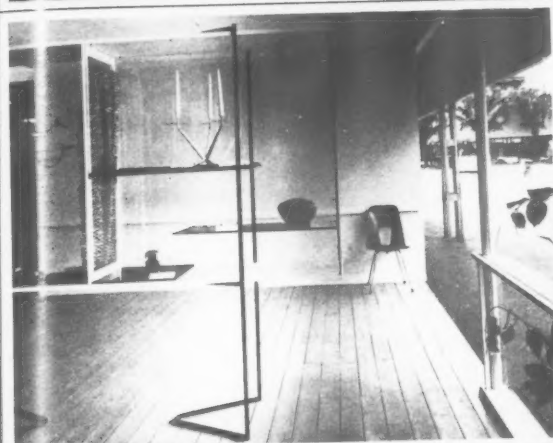
The Japanese flat offered the greatest possible contrast to the British, getting its effect from its sense of space and even of sparseness, and making no attempt to reproduce a liveable interior. There were only two rooms, one furnished as an eating room in traditional style, 26, and the other as a living and eating room in contemporary style, 25. The two rooms were seen across an intervening exhibition space, and the whole was constructed with a traditional type of timber frame with light semi-transparent screen walls. It was in one sense the most beguiling of all the flats, with its impeccable taste and its precise use of every detail to help balance the effect of the whole, yet its very success was due to the glimpse it gave of an exotic way of life. Nevertheless the common ground between the Japanese tradition and the ideals of modern architecture was very apparent. 26 shows the traditional type of dining-table, round which the diners sit on cushions. Beneath the table is a pit containing a charcoal oven. The colours in the Japanese flat, besides those of natural wood and grass matting, were mostly black and earth-red.

Exhibitor: the Japanese National Industrial Arts Institute. Architect and interior designer: Yoji Kasajima.



key  
1, introduction.  
2, room with traditional furnishings.  
3, room with modern furnishings.

25, 26



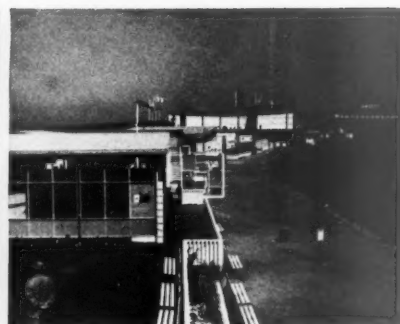
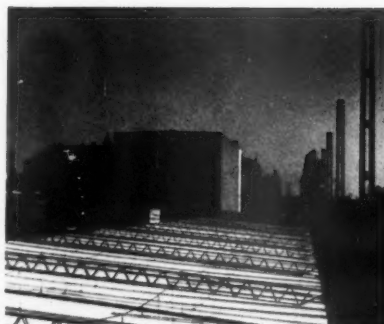
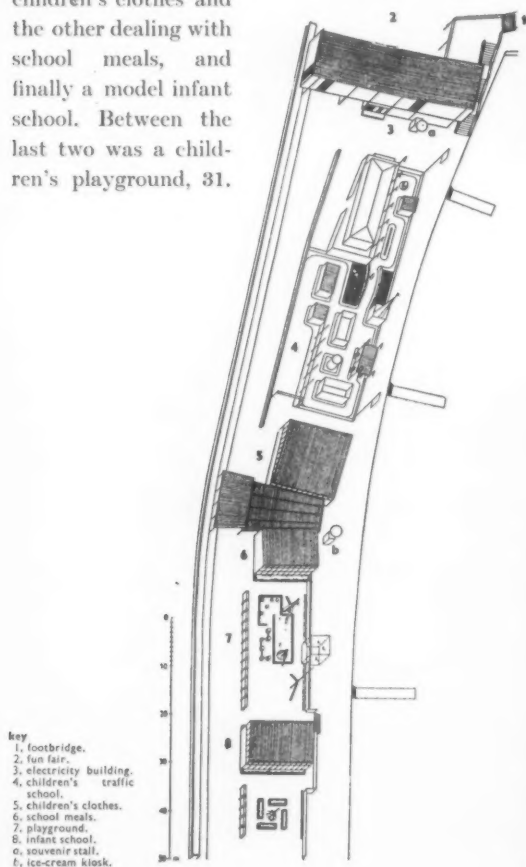
electricity, etc.

From the entrance section of the exhibition, illustrated on the preceding pages, a slender steel footbridge 220 yards long (built by Swedish army engineers) sprang across the docks and railway sidings to the beginning of the pier along which the remainder of the exhibition was laid out. From the bridge you first looked down on the suspended canvas roof, 27, covering the row of international flats, and then across the water at the view already shown in 1 (page 222).

The first building on the pier was that devoted to electricity, 29, past the flank of which the steps shown led down on to the pier itself. This was one of three almost identical buildings (designed by the chief architect of the pier section, Carl-Axel Acking) which punctuated the length of the pier, the other two being the 'Bar 55' (facing page) and the shipping building. They were light steel-frame structures spanning the whole width of the pier, but open on the ground floor on either flank so that the crowds could circulate beneath.

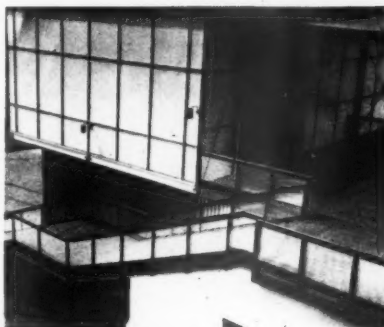
#### children

Next was the children's section, consisting first of an amusingly designed miniature road-system, with vehicles the children could ride in, to teach them traffic rules, then two buildings devoted to child-welfare, one, 30, housing a display of children's clothes and the other dealing with school meals, and finally a model infant school. Between the last two was a children's playground, 31.



27

28

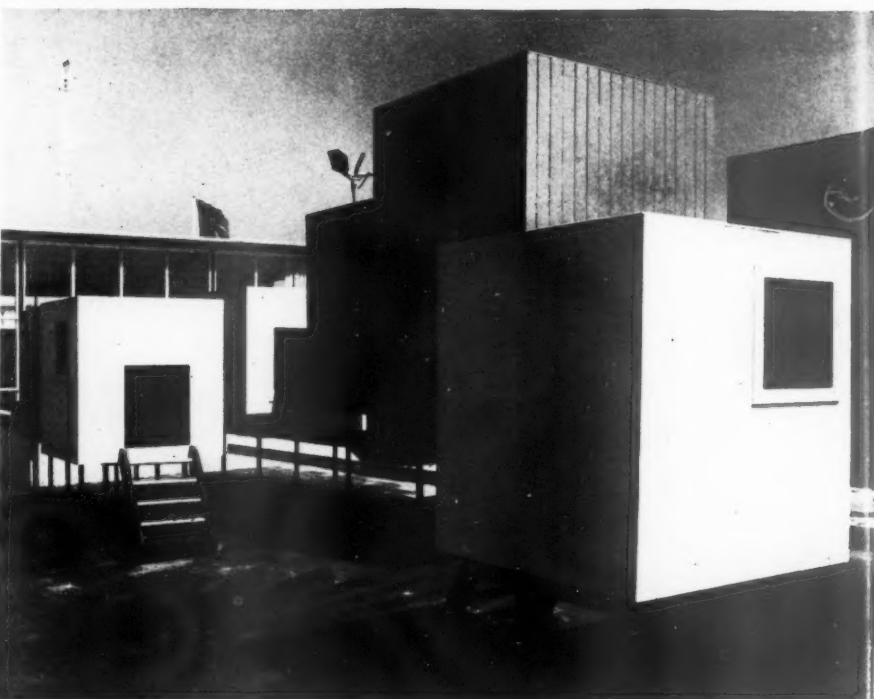


29

30



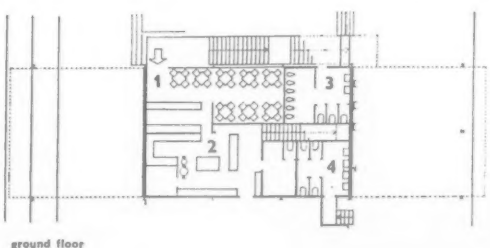
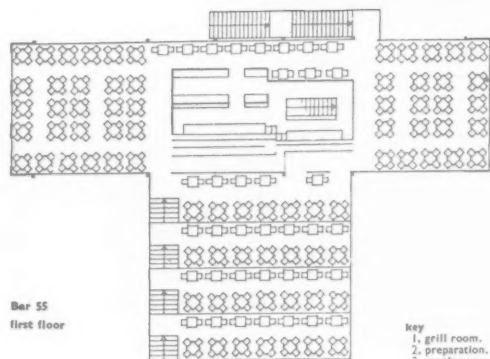
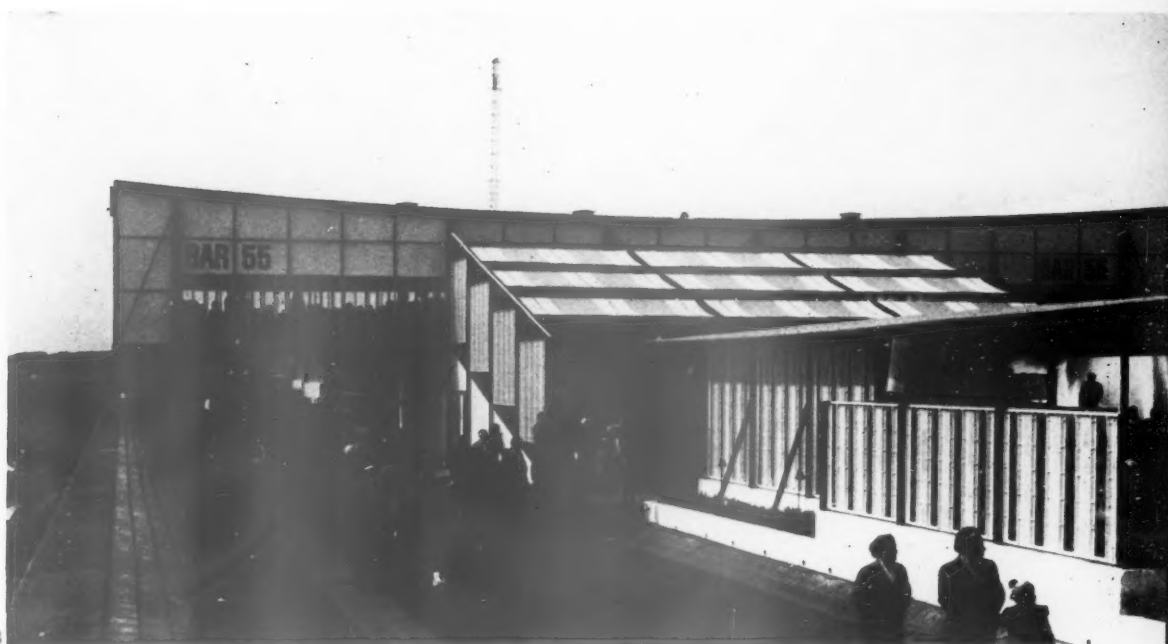
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32



33

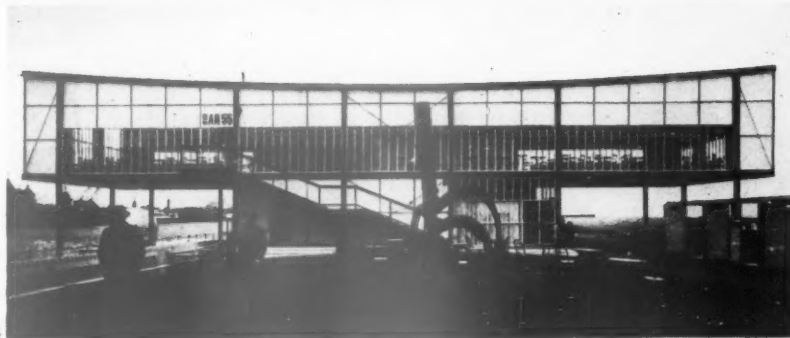


The timber-framed cage contained chickens. It, with its brightly painted panels, and the white-painted wooden fence are typical of the neat workmanlike standard of trim throughout the exhibition. 32 is a close-up of the play-houses, linked by steps and ramps and painted in strong colours, in the children's playground. 28, looking back towards the electricity building. The infant school is on the left.

#### Bar 55

This is a cafeteria, spanning the pier at the upper level with the kitchens in the centre. On the ground floor are a grill-room, lavatories, etc. From the upper level a series of café-terraces, 33, with striped awnings, step down to an enclosed area containing 33

34





a dance-floor. The entrance front of Bar 55, 34, was adorned with a sculptural object in the form of an inverted tree, 35, a good example of improvised exhibition decoration.

#### garden pavilions

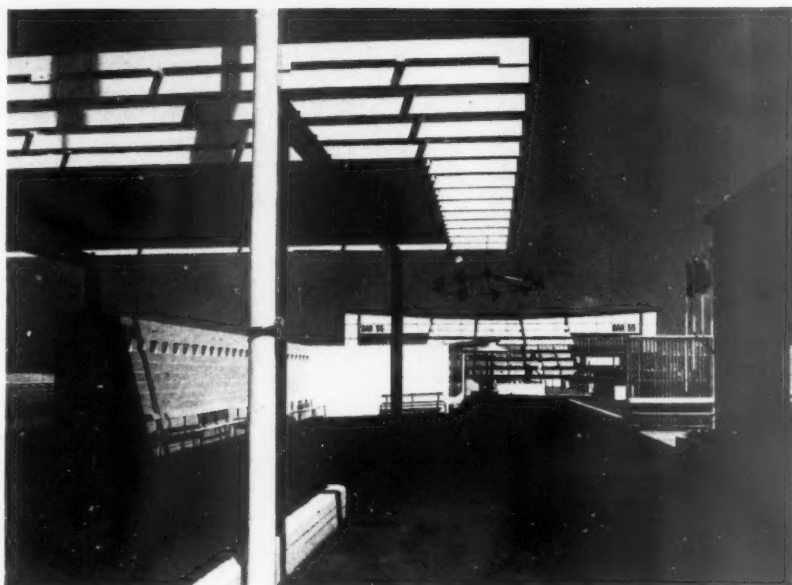
Farther along the pier, beyond Bar 55, was a series of small pavilions set in formal gardens; information and travel bureaux, a bank, a post-office and the like. This was in many ways the most attractive section of the exhibition architecturally. The simple one-storey buildings were of breeze blocks, thickly white-washed; so were the walls that screened the gardens from the sea-winds. For this section the assistants to Carl-Axel Acking were France Ivansek and Bertil Zeinetz. 36, looking back towards Bar 55, with the gardens on the right and the sea-wall on the left. Note the miniature train that took visitors up and down the pier. 37, inside one of the gardens. The small pavilions included a gift shop, 38 and 39, installed by the Stockholm department store A.B. Nordiska Kompaniet (interior architect, Erik Herløw). In this part of the exhibition the furniture was notably well-designed; 42, a telephone booth; 43 (facing page), the standard ice-cream kiosk.

#### shipping

The third of the two-storey exhibition buildings that bestrode the full width of the pier was devoted

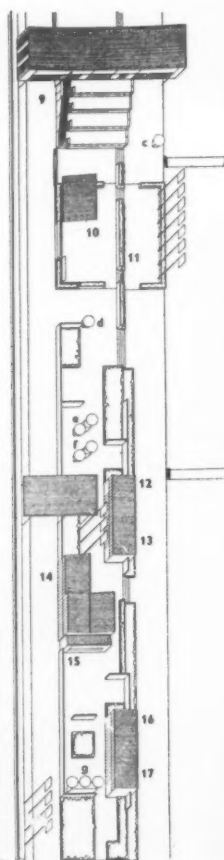


36



37

- key  
9. Bar 55.  
10. dance floor.  
11. mannequin parade.  
12. travel bureau.  
13. bank.  
14. gift shop.  
15. display window.  
16. reading room.  
17. post office.  
c. souvenirs.  
d. cigarettes.  
e. hot dogs, ice cream.  
f. sweets.  
g. show case.



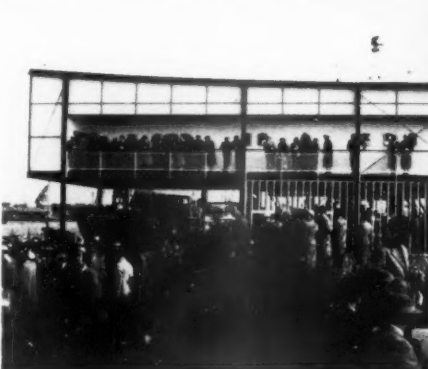
38



39



42



40



41

key  
18, shipping.  
19, caravan exhibit.  
20, pergola garden.  
21, refreshments.  
h, hot dogs; ice cream.  
i, sweets.



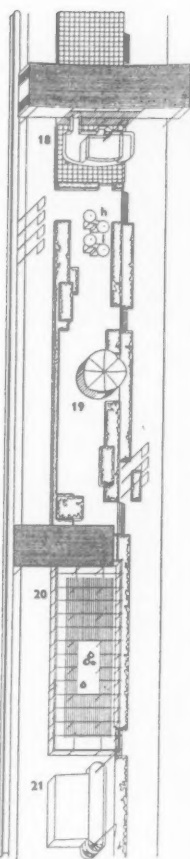
43

to shipping. It was similar in design to the electricity building and Bar 55, but had on the north side a viewing gallery, 40. The ground floor was given over to a model of Hälsingborg harbour, and the first floor, 41 (plan at foot of this page), to ship design, including a series of full-size cabins which fully lived up to the high standard of Swedish ship design. The decorations above the staircase were based on the house-flags of Swedish shipping lines. Assistant architect, Inga Dahlin; montage by Martin Gavler.

colour, etc.

Beyond the shipping building was another series of gardens, including a large paved one, 44, shaded by a series of timber pergolas beneath which exotic plants grew in circular concrete-rimmed beds and winding walks were paved with sections of tree-trunks, 45 (assistant architect Per Åke Friberg). Nearby was a glazed pavilion with a canvas roof stretched on wires, 46, housing a motor-caravanning exhibit (architect, Bertil Zeinetz).

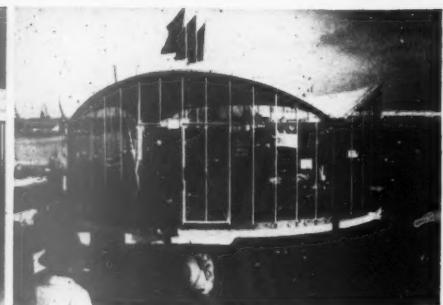
The final exhibit in this section was a somewhat ambitious one simply entitled 'Colour.' It was devised by the Society of Industrial Design and set out to explain the science of colour, the optical rules that govern it, the industrial production of colour pigments, colour in textiles, etc., and finally



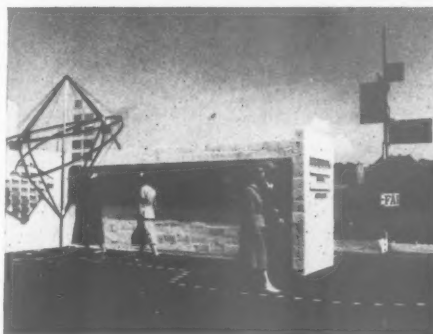
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45



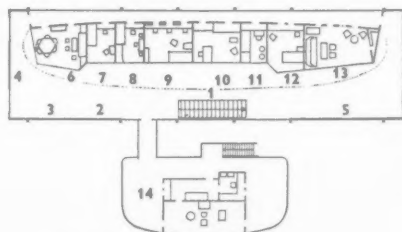
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47

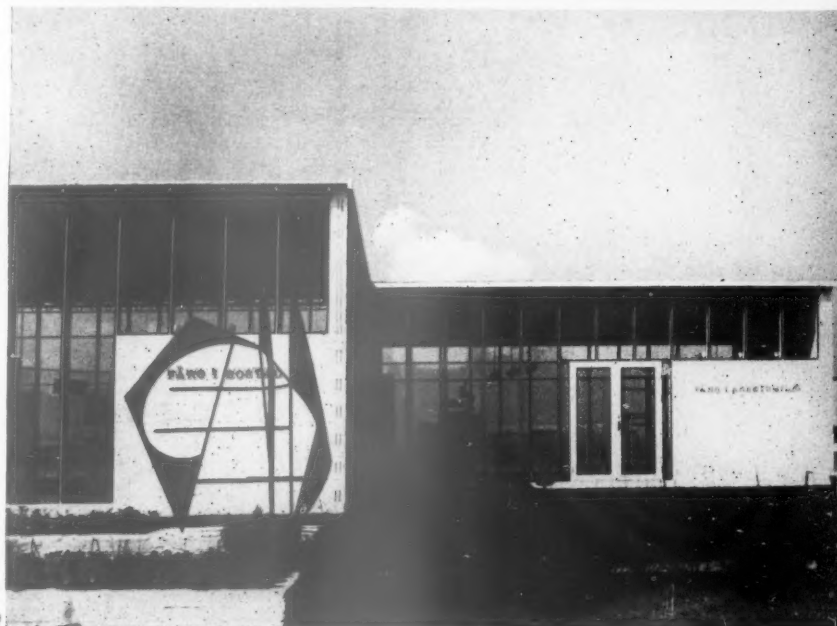


48



plan of shipping building: upper floor

key  
1, ship models.  
2-4, Hälsingborg shipping companies.  
5, merchant service training.  
6, combined dining-room and cabin.  
7, tourist cabin.  
8, officer's cabin.  
9, day room.  
10, captain's cabin.  
11, boatswain's cabin.  
12, first-class cabin.  
13, smoking room.  
14, ship's bridge.



49

key  
22, 'Colour' exhibit.  
23, rose garden.  
24, 'Parapet' restaurant.  
j, information on colour.  
k, hot dogs; ice cream.  
l, souvenirs.

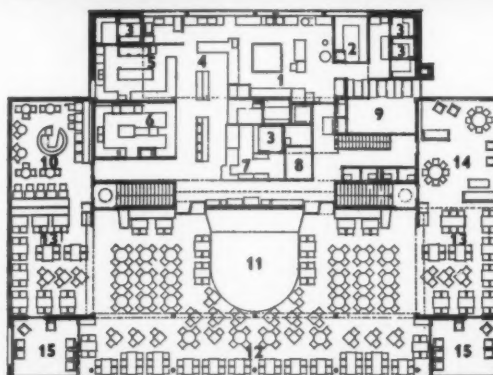
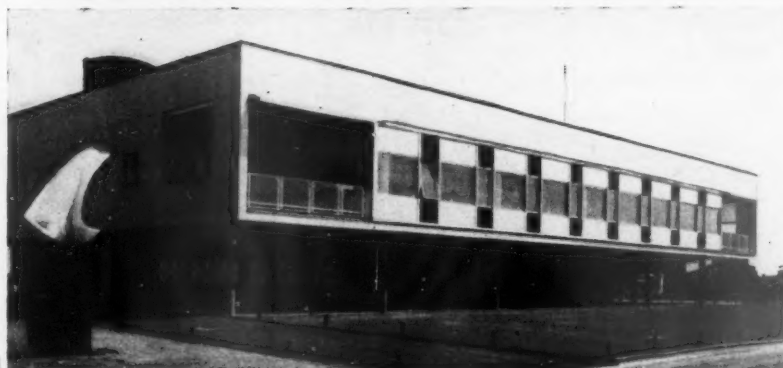
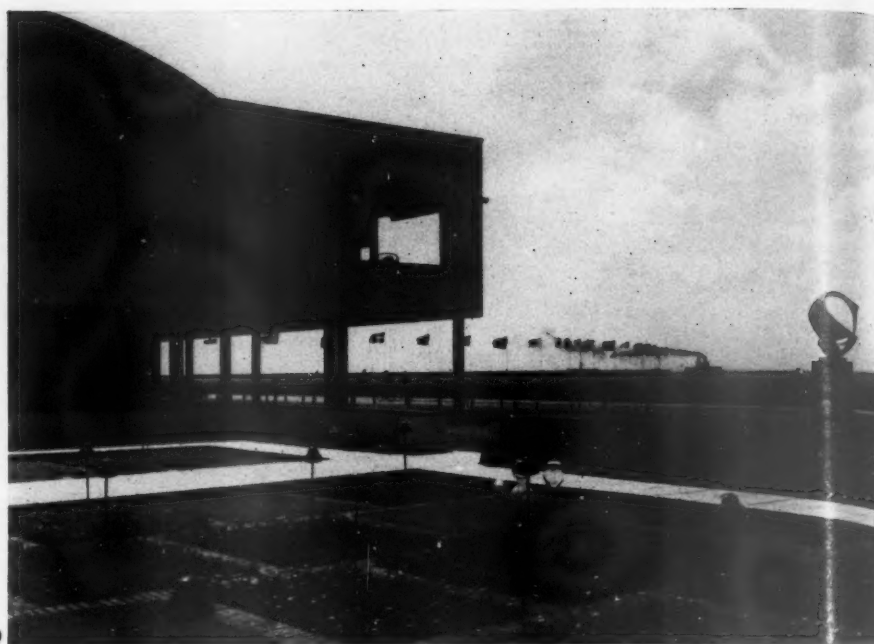
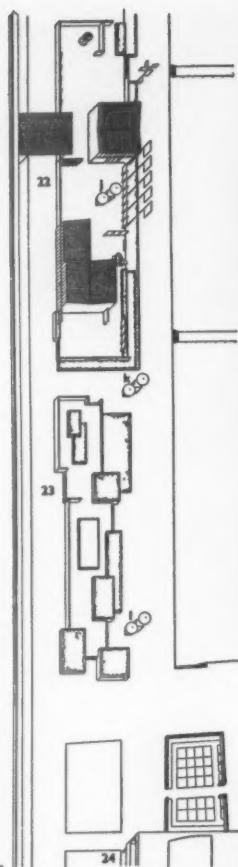
the application of colour in interior decoration. The last subject was treated in a sequence of exceptionally well-designed and well-lighted pavilions, 49, and the scientific displays (which demanded a far higher level of education from the public than the rest of H55) were set out on the walls of a sequence of courtyards formed by the ubiquitous white-washed walls and enlivened by masts and abstract sculptures, 47 and 48, illustrating colour ranges and groupings. It was the work of a team of designers led by Erik Berglund.

#### restaurant

At this point the pier widens out and in the centre of the large triangular site was the main exhibition restaurant, the 'Parapet,' which is to remain as the exhibition's permanent contribution to the amenities of Hålsingborg. Designed by Bengt Gate (assistant, Lennart Gustafsson; assistant for the interior, Heinz Glaser), it is raised up to make the most of the view, the ground floor consisting of a wide loggia, entrance lobby and cloakrooms. It seats 450, is built of concrete, and is faced with violet-brown Hålsingborg brick and white Ekeberg marble. 50, corner of the restaurant from the formal garden on the north side, showing the open balcony. 51, the side facing towards Öresund strait and the Danish coast. The panels between the aluminium windows are faced with blue glass. 52, the back of the restaurant where, during the exhibition, there was a small refreshment kiosk. 53, inside the restaurant. 54, from the end of the pier.

#### industrial design

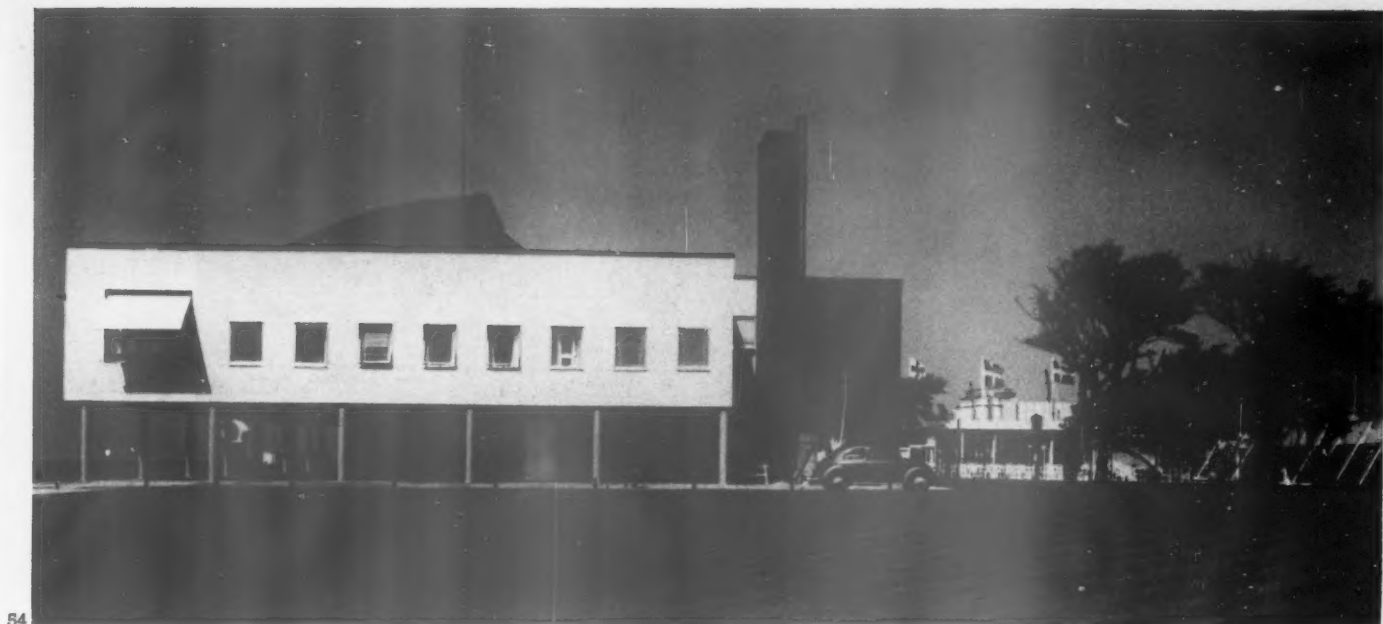
Between the 'Parapet' restaurant and the harbour mouth was a group of buildings housing the industrial design exhibits—for the Swedes at least the climax of the show. These buildings enclosed a tree-planted courtyard (on the right in 54). At the



key  
1, main kitchen.  
2, wash-up.  
3, cold stores.  
4, service.  
5, cold foods.  
6, scullery.  
7, cashier.  
8, control.  
9, staff canteen.  
10, bar.  
11, main restaurant.  
12, veranda.  
13, banqueting rooms.  
14, lounge.  
15, balcony.

upper floor of restaurant





54

far end of the courtyard (see plan below) was a row of single-storey pavilions in steel and glass, 55, devoted to the crafts and industrial designs of Denmark (architect, Arne Jacobsen), Finland (architect, Timo Sarpaneva) and Norway (architect, Bernt Heiberg). 56, inside the Norwegian pavilion, showing the large windows with the view of the harbour beyond. 57, inside the Finnish pavilion.

The courtyard contained refreshment kiosks and a bandstand. Its other side was closed by the main



55



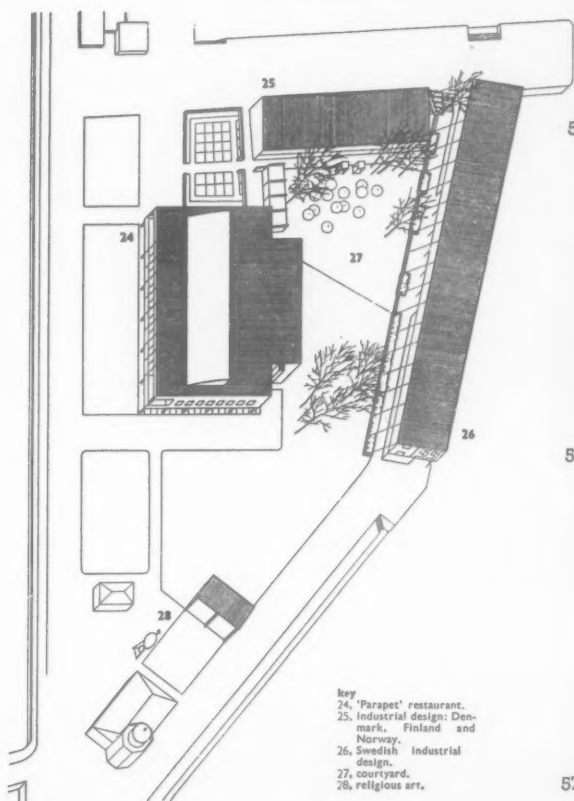
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57



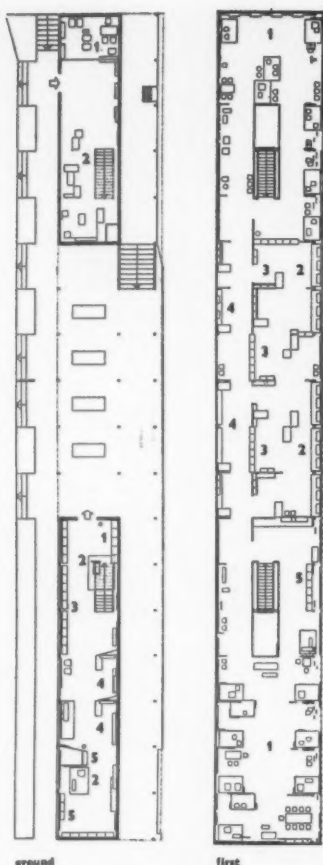
58



Key  
24, 'Parapet' restaurant.  
25, Industrial design: Denmark, Finland and Norway.  
26, Swedish Industrial design.  
27, courtyard.  
28, religious art.



key  
 ground floor, north end:  
 1. introductory display.  
 2. anonymous articles.  
 ground floor, south end:  
 (handicrafts):  
 1. bookbinding.  
 2. furniture.  
 3. glass.  
 4. ceramics and textiles.  
 5. silver and jewellery.  
 first floor (objects of  
 everyday use):  
 1. furniture and furnishing  
 textiles; light-  
 fittings.  
 2. glass.  
 3. china.  
 4. ovenware: stainless  
 steel; plastics.  
 5. domestic crafts.



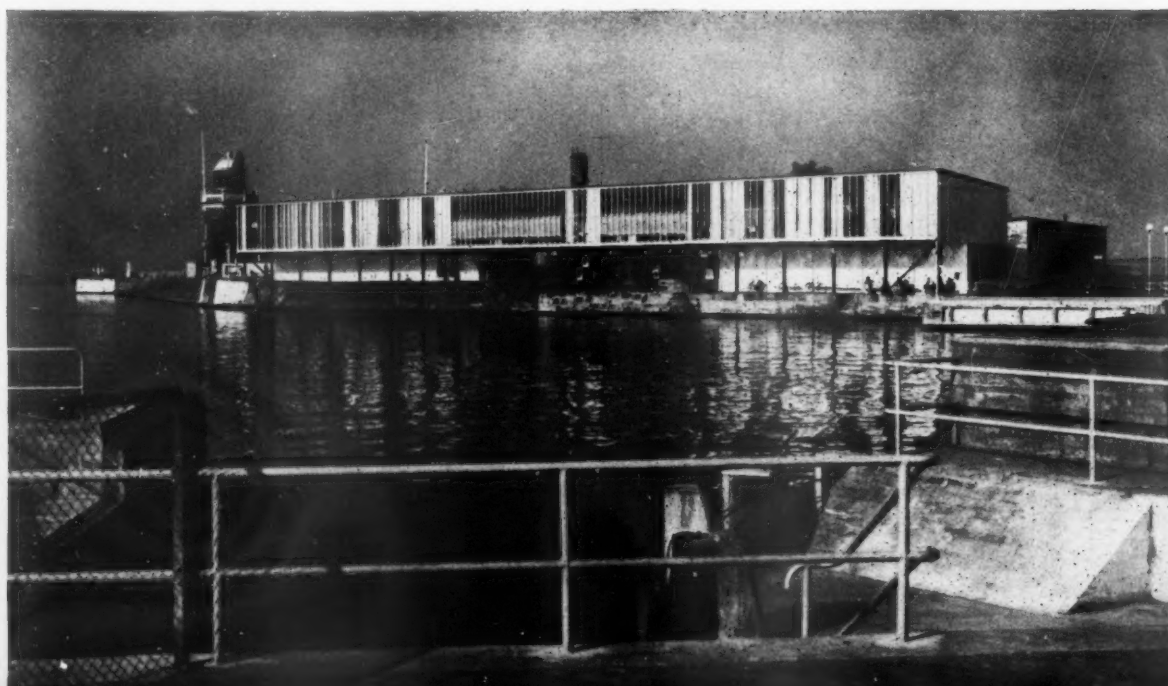
Swedish pavilion of industrial design, 58, perched on the very edge of the water, a two-storey steel and glass building by Bengt Gate, assisted by Gustaf Rosenberg. The ground floor was partly open (see plans above) allowing views through to the river. 59, part of the ground-floor galleries, devoted largely to handicrafts. 60, the first-floor devoted entirely to objects of everyday use. 61, the building from across the harbour-mouth. A ferry at this point returned the visitor to the centre of the town.



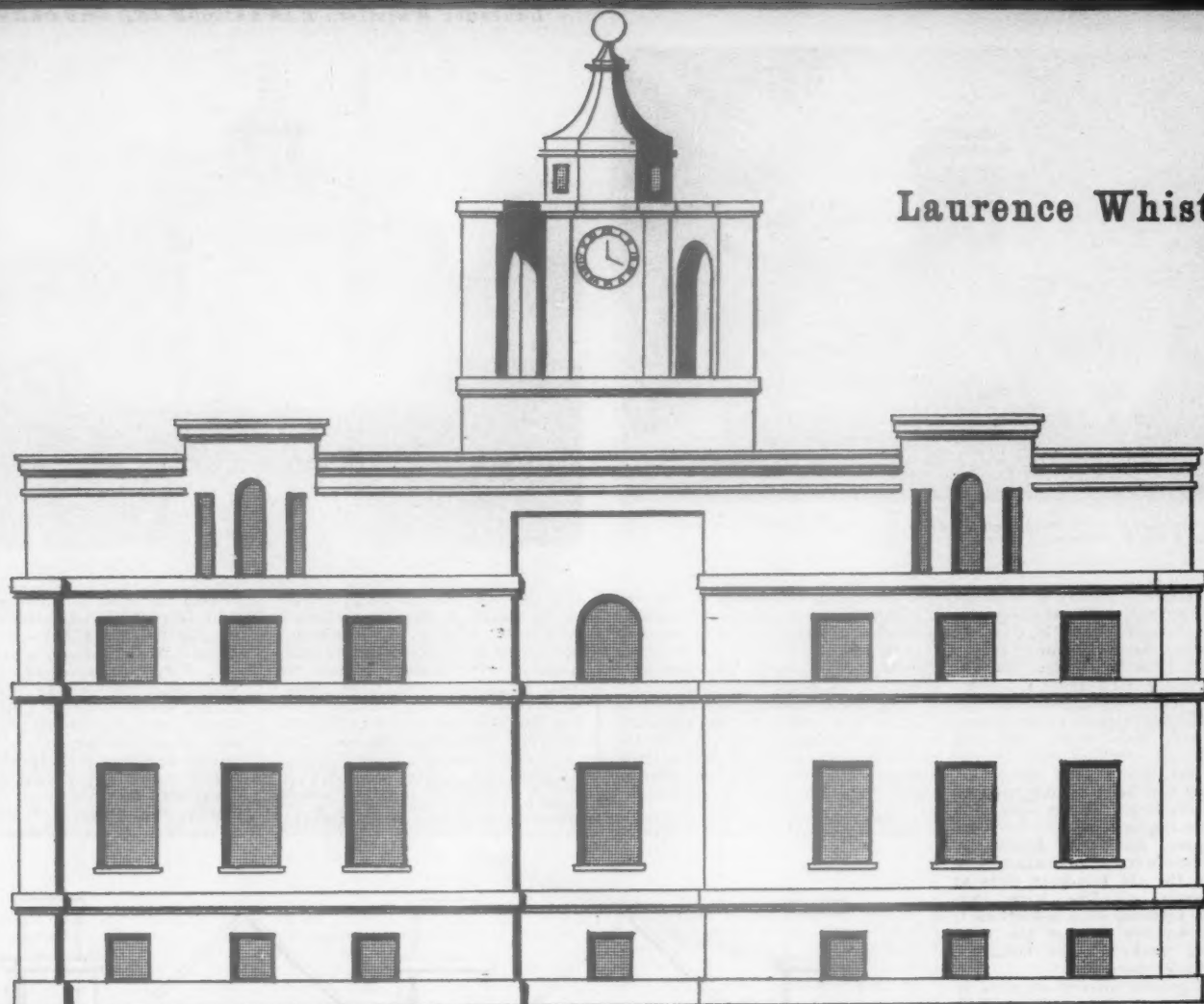
59



60



61



Laurence Whistler

## HAWKSMOOR AND THE ORDNANCE

IN THE ARCHITECTURAL REVIEW for December, 1952, an article appeared by the present writer, entitled 'Ordnance Vanbrugh'.<sup>1</sup> It dealt with a large group of architectural designs, very much in the Vanbrugh-Hawksmoor manner, which were made for the Office of Ordnance, c. 1716-1725. Most, if not all, of these designs appear to have been carried out, and many survive to this day as actual buildings, visible, though largely hidden away, in the dockyards of Chatham, Portsmouth and Plymouth; at Upnor Castle; in the barracks of Berwick-on-Tweed; and, above all, at Woolwich Arsenal.

No contemporary document has yet come to light connecting either Vanbrugh's or Hawksmoor's name with this widespread activity in military building, which possibly resulted from the 1715 rebellion, and was a Hanoverian precaution against further Jacobite adventures of the kind. But, in the article referred to, it was shown that evidence for the connection is substantial. Thus: both architects were on friendly terms with the principal officers concerned. Thus: a drawing of a Vanbrugh Temple at Stowe has been found among Ordnance elevations. Thus

again: the great archway which forms to this day a magnificent entrance to the Royal Naval Dockyard at Chatham, is almost identical in design with Vanbrugh's own archway (now demolished) to his private estate at Greenwich—only twice as big.

Equally marked is the stylistic affinity of many of the designs with Hawksmoor's work. To give but one illustration: a proposal for the gateway at Berwick barracks immediately recalls his proposal for a north gateway at Blenheim. And Hawksmoor, too, was a valued protégé of the Duke of Marlborough's at this time, and a friend of Brig.-Gen. Michael Richards, who, as Surveyor General of the Ordnance under the Duke, was the man nominally responsible for the design of all Ordnance buildings. It can now be added that evidence strongly supporting an Ordnance-Hawksmoor connection may be found in the designs for Ockham Park in Surrey.

Ockham, on the Guildford road near Ripley, was the country retreat of Lord Chancellor King, whom we find, in 1724, seeking Hawksmoor's advice over improvements to his Jacobean mansion. Presently, Hawksmoor was proposing a magnificent reconstruction of the house. But in the end he was restricted—such is the

common fate of architects—to more modest alterations, chiefly concerned with the original entrance front, and with the hall. These alterations were

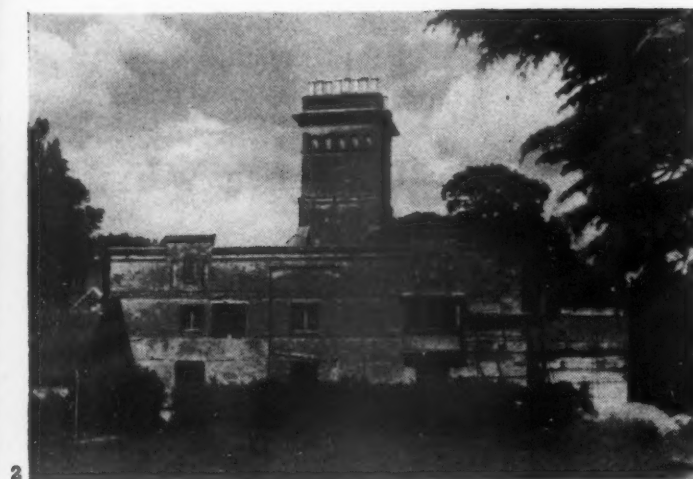


1. Titlepiece, the kitchen block at Ockham; a reconstruction by the author. 1. above, Hawksmoor's sketch of the chimney tower on the kitchen block.

sufficient, however, to have been of much value to-day, at a time of increased interest in Hawksmoor. Unfortunately, the house was burnt to the ground in recent years, and is now demolished: there remain only the kitchen and stable building, both converted into flats. Hawksmoor's designs came to light a few years ago, bound up between boards; and the whole project was briefly described by the present writer in *Country Life* for December 29, 1950—thanks to the kindness of Mr. Rupert Gunnis, to whom the volume belongs.

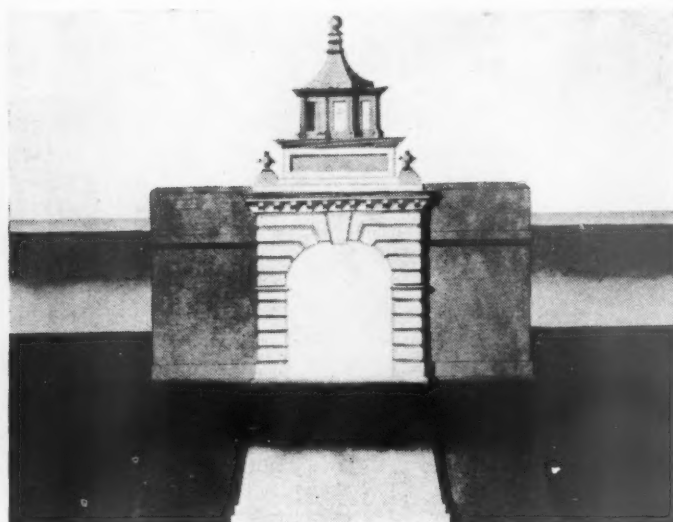
The first undertaking at Ockham appears to have been the removal of the offices from the house, and their installation in a large new kitchen block built of red brick alongside: square in plan and several storeys high, titlepiece. On top of this was raised a remarkable superstructure, consisting of a clock tower and lantern, linked by arches to four chimney-stacks, projecting diagonally, the whole slightly reminiscent of the chimney-towers at Blenheim. In the spring of 1726 this tower had been but recently completed. For on April 26, Hawksmoor made a sketch of it, with an explanatory note; and his paper was endorsed by someone, 'Mr. Hawksmoor to prevent the Smoking of the New Chimney', 1. The feature survived for about a hundred years, and

<sup>1</sup> Derived from the writer's book, *The Imagination of Vanbrugh and His Fellow Artists*, since published by Batsford.



2

2, a recent photograph of the kitchen block at Ockham. 3 (right), an eighteenth-century drawing of the Landport Gate at Portsmouth.



3

we are given a glimpse of it in an undated but early nineteenth century view of the house by G. F. Prosser,<sup>2</sup> where the diagonal stance of the chimneys is more apparent than in Hawksmoor's hasty sketch. Examination at roof level suggests that the base of his tower exists at the present time, the flues being gathered together in contemporary brick-work. But before 1848 the superstructure had been entirely replaced by the Victorian feature seen in a recent photograph, 2.

Compare, then, the lantern of Hawksmoor's tower at Ockham with that on the old Landport Gate at Portsmouth, 3.<sup>3</sup> The latter fortunately survives, more or less intact, and constitutes one of the most engaging works in the Ordnance group under discussion.

Even greater interest attaches to the design of the kitchen block itself; much disfigured though it is to-day, with many of the original windows blocked up, and others inserted at random. From recent photographs, and the original plan in the Ockham book, it has been possible to reconstruct the elevation of the two principal fronts. For these were built to the same design, though with minor discrepancies in detail.

This design is entirely in the Ordnance manner. Observe the sunk

the breaking and lifting of the cornice, to give emphasis to the top-floor windows. Observe especially the form of those windows. They are Venetian windows stripped of all enrichment whatsoever: Basic Venetian.

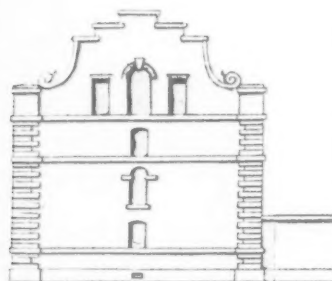
All these motifs may be found again and again in the Ordnance designs. Consider the front of the storekeeper's block at Portsmouth, where similar courses, corner pilasters and Venetian windows appear, 5.<sup>4</sup>

<sup>4</sup> Redrawn by Laurence Whistler from the elevation, dated 1717, in the B.M. K. XIV. 42.

Consider the end elevation of the barrack-block at Berwick-on-Tweed, 4.<sup>5</sup> Consider, finally, the astounding centrepiece to the old Royal Military Academy at Woolwich Arsenal, the most impressive of all these works, 6. Here the Basic Venetian motif has been used on something like the scale of a triumphal arch, and in the

<sup>5</sup> Ordnance design in the B.M. K. XXXII. 47.b. A corresponding block at Plymouth displayed similar features—including five central windows of Basic Venetian form, but these have been replaced.

process distorted; so that the centre light becomes a deeply-sunk panel, and the flanking lights are reduced to mere slits of shadow, answered by dots of shadow above—like inverted exclamation marks. The whole surprising design, with its plurality of planes, and its conflict of forms, straight and circular, has a sculptural quality reminiscent of Hawksmoor's church towers. It should be compared with the west front of Christ Church, Spitalfields, 7. It may even be regarded as a translation of that

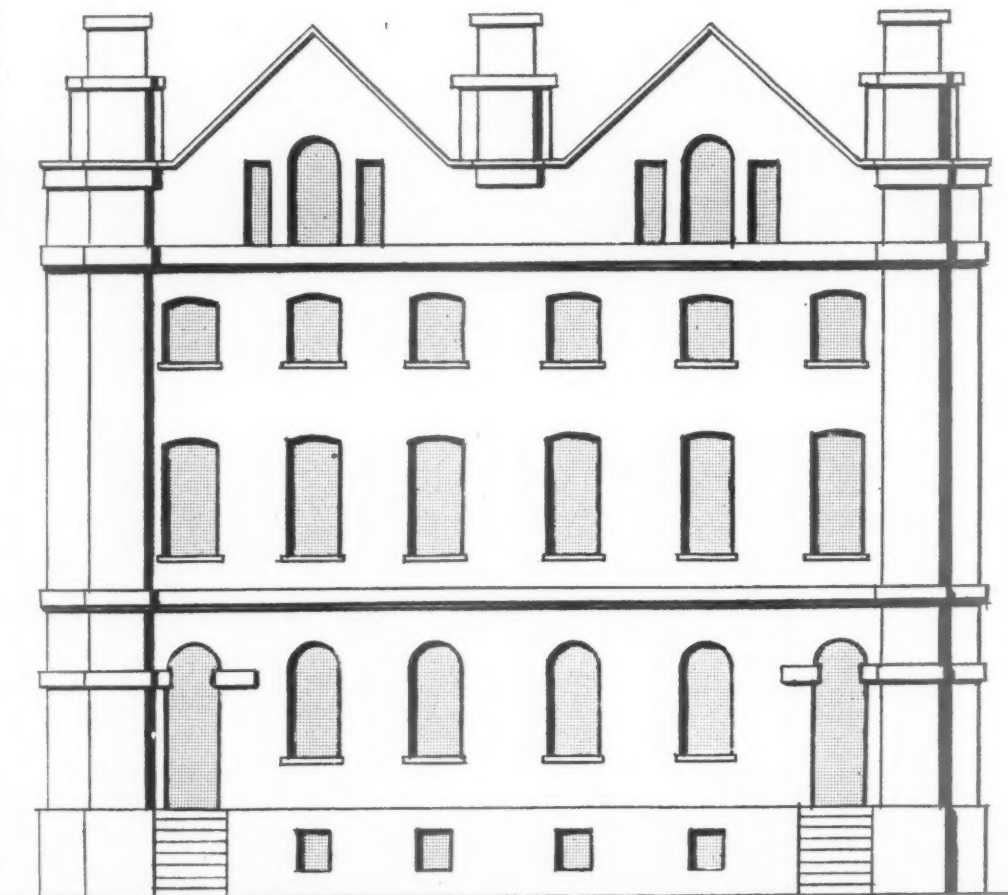


4, the barrack-block at Berwick-on-Tweed.

panel in the centre, and the ponderous courses of projecting brick-work, dividing the front into horizontal strips. Observe the buttress-like pilasters at the corners, boldly projecting, and with the courses breaking out around them. Observe

<sup>2</sup> Manning and Bray's *History of Surrey*. Special illustrated copy of 1847 in the B.M.: Vol. XVIII.

<sup>3</sup> Drawing by an Ordnance cadet, 1781. P.R.O. M.P.H. 15.



5, storekeeper's and clerk's houses at the Gun Wharf, Portsmouth, 1717: redrawn by the author from the original design.





6



7

6, centre-piece of the Old Royal Military Academy, Woolwich Arsenal, 1718. 7, Christ Church, Spitalfields, the west front.

church front into the language of unadorned brick.

As the French influence waned in English architecture, and interest was focused anew on Italy—partly in obedience to the new fashion set by Lord Burlington and his associates—both Vanbrugh and Hawksmoor made obvious use of Italian motifs, such as windows with their own entablatures, or with architraves broken by block-rustication, or with both. Though neither had set foot in Italy, they shared these motifs with Gibbs and Kent, who had. And it is—in certain contexts—very difficult, if not impossible, to distinguish between Vanbrugh's use of them and Gibbs's. Of the Venetian window they made almost as much use as the Burlingtonians, though, as one might expect, in a less conventional and more personal manner. Vanbrugh introduced it at Seaton Delaval and Grimsthorpe, and Hawksmoor even more conspicuously in his grand design for enlarging the house at Ockham. For here (according to one proposal) the motif would have appeared no less than nine or ten times over, on the two principal fronts. The most striking use of it would have been in the centre of the garden front, where the high saloon would have been lit by a single combined Venetian window and door, twenty-seven feet high in the centre, and framed by four Corinthian pilasters. 8. Vanbrugh's fine window at Eastbury, removed from the demolished house and rebuilt in the wing, is little more than half as big.

This repeated use of the theme on the house itself at Ockham was presumably linked in Hawksmoor's mind with the use of the little Venetian windows in the kitchen block close beside it. We have seen how that rudimentary form appeared in the Ordnance buildings. And it may be

added, now, that all the other correspondences also—that is, between the kitchen block and the Ordnance buildings—are reflected in Hawksmoor's authenticated work. The heavy string courses, the sunk panels, the boldly projecting corner pilasters: these are devices employed over and again in his designs for the London churches and for Greenwich Hospital. Consider the exteriors of St. Mary Woolnoth and the two East End churches. Equally characteristic is the diagonal linking of the four chimney-stacks to the kitchen block lantern. Hawksmoor's churches, and indeed, many more of his designs, reveal unmistakably that he rejoiced, as no other architect, in the disturbing or invigorating effect of the square form set out on a diagonal from the central mass.

Next to the Ockham kitchen block, and at right angles to it, stand the

stables. This layout, and the date on the rain-water heads—1724—suggests that the two were planned together. The stables, however, are somewhat more conventional in design, though also displaying string courses of a dominant character. The most that one can say, here, is that the architect was not inconceivably Hawksmoor, and that the gabled side-elevation recalls some of the simpler Ordnance designs in the British Museum.

It needs, however, to be pointed out, now, that the only documentary evidence for Hawksmoor's authorship of these office buildings at Ockham is his sketch of the recently built chimney tower on top of the kitchen block. There seems to be no doubt that provision was made for such a tower in the first designing of the block, with the necessary concentration of the flues. Nevertheless,

the possibility of other authorship cannot be ruled out finally. If Hawksmoor did not design it, who did?—may be reasonably asked. And the mystery of the unknown Ordnance architect would only be deepened by our knowledge of an extraneous building at Ockham, which, for some reason, he was called upon to provide, so short a while before Hawksmoor appeared on the scene. The existence of such a person may be doubted. It is, surely, the hand of Hawksmoor that we detect, both at Ockham to-day, and in the particular Ordnance buildings under discussion. Thus a new body of virile inventions may be credited to that indefatigable though querimonious old master. Granted the soundness of this conclusion, the problem thereupon assumes a more familiar form. It is, to establish the nature and extent of Vanbrugh's contribution.



8, Hawksmoor's proposal for rebuilding Ockham House: the garden front.



## U.S. EMBASSY BUILDINGS

The United States Government has a big programme of buildings abroad for such purposes as embassies, consulates, living quarters for embassy staff and embassy offices. The programme was the subject of an exhibition held last year in the gallery of the American Institute of Architects, in which twenty schemes were illustrated, mostly in the form of projects, for places as far apart as Canberra, Addis Ababa, Frankfurt, Leopoldville, Tokyo and Panama. Since then a number of the projects have become realities. Four of these, all in Europe, are illustrated here.

The programme is directed by the Foreign Buildings Operations of the Department of State (Leland W. King, supervising architect; later succeeded by Nelson A. Kenworthy). Some of the buildings are designed in the department; others are by private architects working in conjunction with the department's regional directors. The private architects include firms as distinguished as Skidmore, Owings and Merrill and Harrison and Abramovitz. In the case of the buildings illustrated here, the architects, Rapson and Van der Meulen, were Government employees, working under the F.B.O. regional director.

Since the programme was launched a number of administrative changes have brought about changes of policy and delayed some of the projects, but architecturally the progressive spirit in evidence at the A.I.A. exhibition does not seem to have been lost. Although a few of the schemes are semi-traditional or nondescript in style, the majority (including the completed schemes illustrated here, and projected or completed schemes in Tokyo, Rio de Janeiro, Havana and in several cities in Western Germany) are of a standard that provides a good advertisement for the enterprising nature of contemporary American architecture. And several new projects, below, have more recently been published, including a consulate at Kobe (by Yamasaki and Hellmuth), a legation at Tangier (by Hugh Stubbins) and an embassy at New Delhi (by Edward D. Stone), which set an equally high standard.

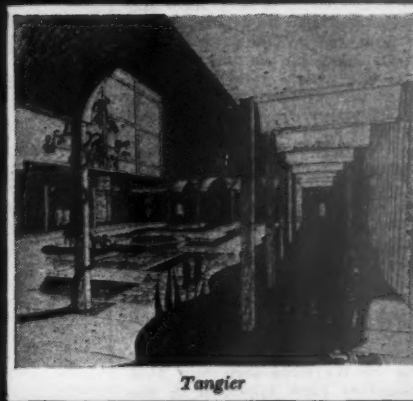
Buildings put up for the British foreign service provide no such advertisement for British official design. In fact they make an unhappy contrast. The best that one can say is that since the outcry seven years ago against the neo-Palladian British Embassy in Rio, the Ministry of Works has made some cautious steps in a more intelligent direction (e.g., the new High Commissioner's residence in Ceylon). The Ministry has shortly to face a challenge on a bigger scale (e.g., the vast new office block for the Washington embassy) and will do well if it can approach near to the standard of the best American designs.



*New Delhi*



*Kobe*



*Tangier*

## EMBASSY OFFICES, COPENHAGEN

### ARCHITECT

Associated Architects

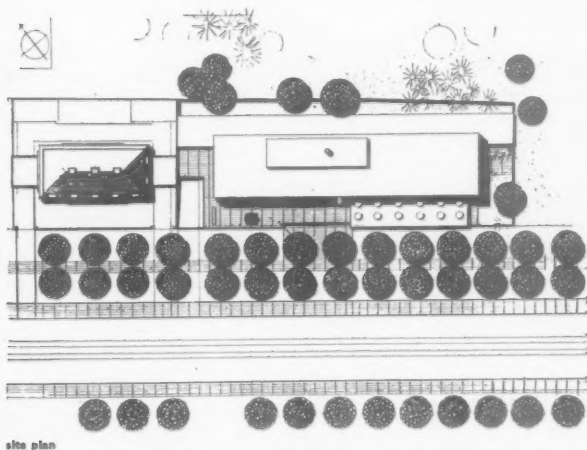
IDES van der GRACHT (Regional Director, U.S.F.B.O.)

Rapson and van der Meulen

The site faces the Osterbrogade, an avenue connecting the centre of Copenhagen with its northern residential suburbs. The city plan called for a building in traditional style to accord with the Canadian Embassy next door and to the War College beyond, but approval was given to a more contemporary design on condition that the existing cornice-line was maintained and that the main block was set back 23 feet. This imposed a compact style of planning on the available area of the site.

The ground floor houses those sections of the Embassy that require frequent contact with the public: the consular, visa, press, information, film and student exchange sections. These are all reached from the main entrance lobby. The U.S. Information Service reading room and auditorium are reached through a small garden court at the east end of the site. From here there is direct access to the Information and Press Departments and to a staff lunch room below, which is also used for meetings in connection with U.S.I.S. activities. This section of the Embassy can be used as a self-contained multi-purpose unit, directly accessible to the public. The Ambassador's offices, the political section of the Embassy and the offices of the military and other attachés are on the upper floors. Structural provision has been made for the eventual addition of yet another floor.

The building has a reinforced concrete frame. Circular columns, set back from the walls, support the main beams, which run parallel to the main front. Smaller joists at right-angles are spaced at approximately 4-ft.



1. end view of the central office block, rising above the public part of the embassy spread out at ground level.



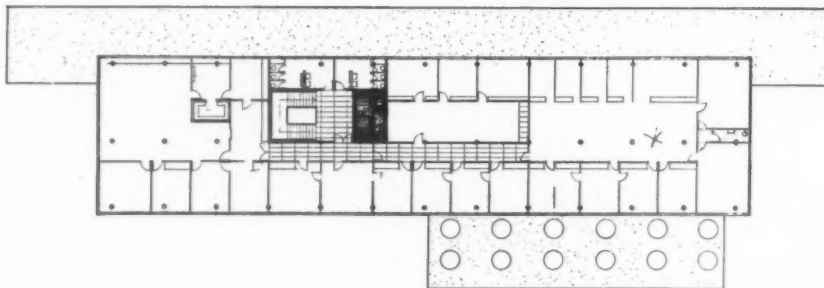
intervals. In the upper blocks the windows and spandrels form an aluminium and glass skin, the floors being marked by a thin line of granite. To preserve flexible use of the office floors, there is a ventilating system which avoids trunk ducts and dropped ceilings along the normal corridor line. Instead, riser ducts at circulation and service centres lead to distribution plenums between the joists, and tubular ducts, cast in the floor slabs, supply washed and heated air at each window. From every two 4-ft. bays a return duct recirculates the air to the risers and fans, so that no room is without the supply and return of air. Radiators under each window permit temperature control of individual rooms.

Suspended ceilings are of sound-absorbent perforated plaster tile, backed with fibre glass and aluminium foil. Offices have fluorescent lighting tubes set in louvred recessed troughs interchangeable with the ceiling tiles. The aluminium external wall sashes run from slab to slab, and the windows have sealed double glass. All office windows, except those facing north, have aluminium venetian blinds. Partitions are in wood and glass, in units that allow easy rearrangement. Floors are of marbleized plastic tiles.

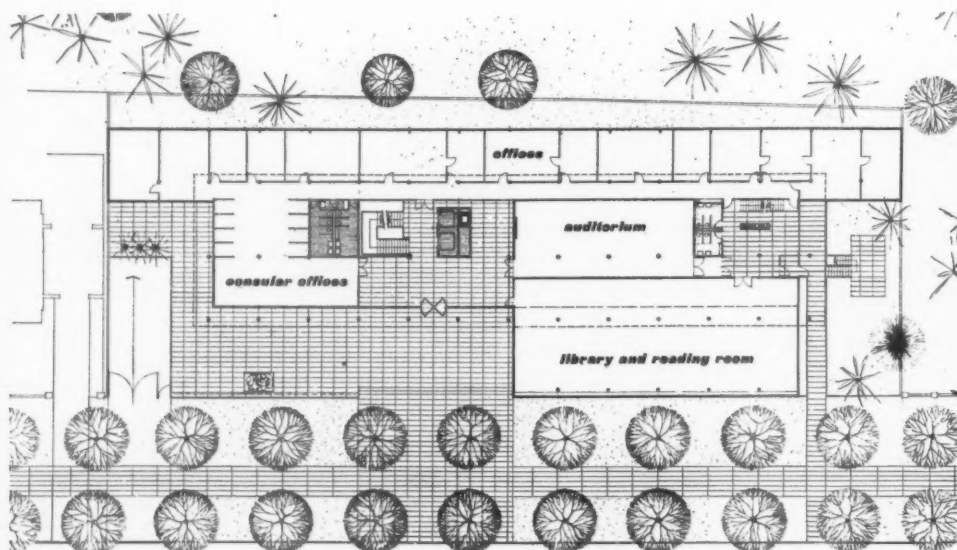
The consulting architect was Anders Tengbom, of Stockholm, and the consulting engineers were also Swedish: Sven Tyrén, structural; Harry Bremfors, mechanical, and Gustav Magnusson, electrical. The Danish supervising architects were Suul Moller and Erik Herlow.



2



typical upper floor plan



ground floor plan

0 30 feet

# EMBASSY OFFICES, COPENHAGEN

2, the public entrance to the reading room and auditorium from the garden at the side, with the ground-floor office wing beyond. 3, the main entrance hall. The consular and visa sections are straight ahead and on the right is the staircase to the office floors.

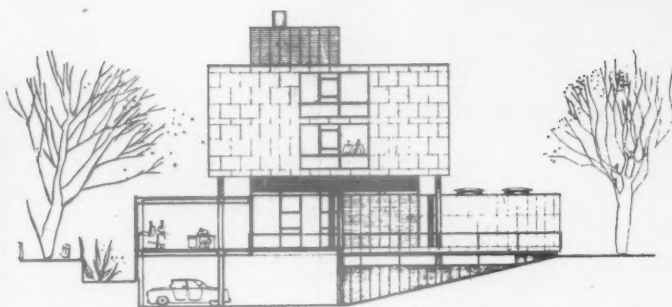


3





4



4, the building from across the avenue. The main entrance is on the left and the garden entrance to the public part on the right. Above, transverse section showing basement garage.

## EMBASSY OFFICES, STOCKHOLM

### ARCHITECT

Associated Architects

IDES van der GRAHT (Regional Director, U.S.F.B.O.)

Rapson and van der Meulen

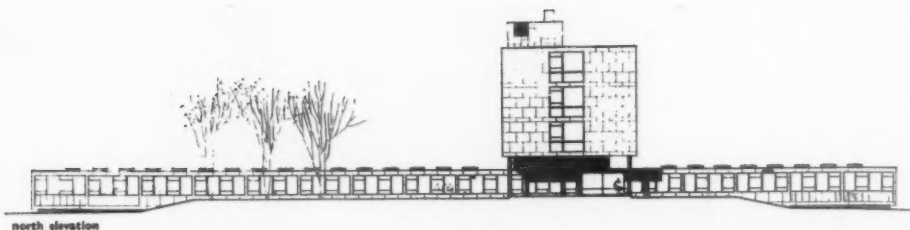


5

5, from the south, showing auditorium, public offices, etc., planned round a garden court and office block rising beyond.

Located on an open hillside along the Strandvägen in the eastern part of Stockholm, facing an inlet of the Baltic. The site is part of a park-like area reserved for foreign embassies, but is largely residential in character,

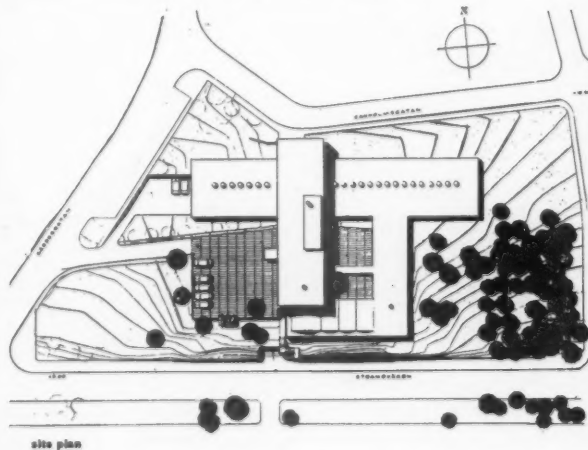
# EMBASSY OFFICES, STOCKHOLM



and to prevent this large building from overpowering its neighbours most of it has been confined to single-storey height and has been planned round a landscaped garden court, the central three-storey portion covering only six per cent of the site.

Access was complicated by the fact that the building is raised on a rocky ledge above the level of the boulevard. The entrance drive rises to a large platform where visitors can leave their cars and which is also reached by a stair from the bus-stop on the boulevard. In addition to housing the various Embassy offices, the building includes an auditorium, with film-projecting facilities, seating 80 people, a cafeteria adjoining it and an underground garage. The auditorium and cafeteria can be combined into one large room seating 160. The free-standing upper office block shelters a transparent aluminium and glass entrance lobby. Beyond is a garden court, surrounded by the one-storey portion of the building. Within the entrance lobby are the main stairs and lift shaft, forming a central core visible through the glass walls the full height of the building. On the ground floor are the offices most frequented by the public: the consular and visa section, the information and educational sections, and the economic, administrative and fiscal sections. The Ambassador's offices, the political section and the offices of the military and other attachés are on the upper floors. The office block can be expanded if necessary by extending the north wing to the east. The public reception hall to the south of the entrance lobby (used also as an exhibition gallery) and the auditorium, etc., to which it leads, together with the garden court, can be completely segregated from the rest of the Embassy.

Structure, materials, ventilating system, etc., are the same as in the Copenhagen Embassy offices described on the preceding pages. The local consulting architect was Anders Tengbom, working with Swedish consulting engineers—Sven Tyrén, structural; Harry Bremfors, mechanical; Gustav Magnusson, electrical.



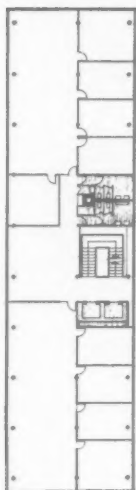
6

6, from the east. 7, the main entrance on the west side, giving on to a level platform which cars can reach by a drive up from boulevard level.

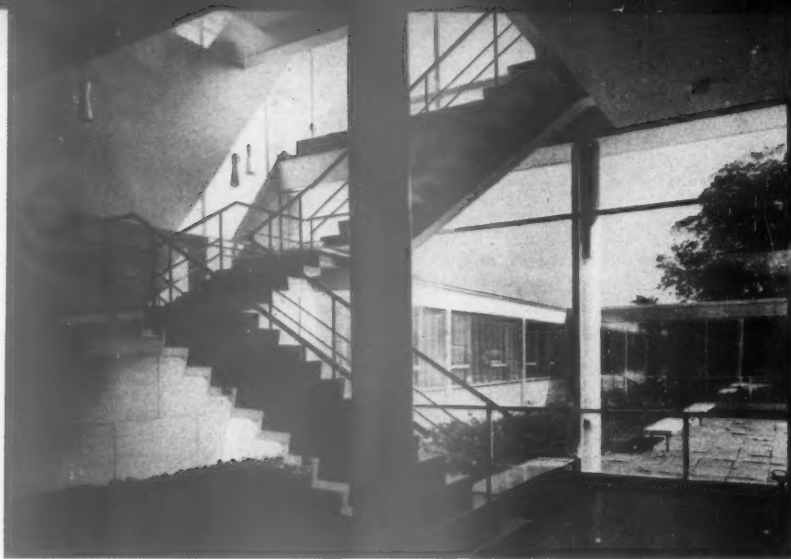


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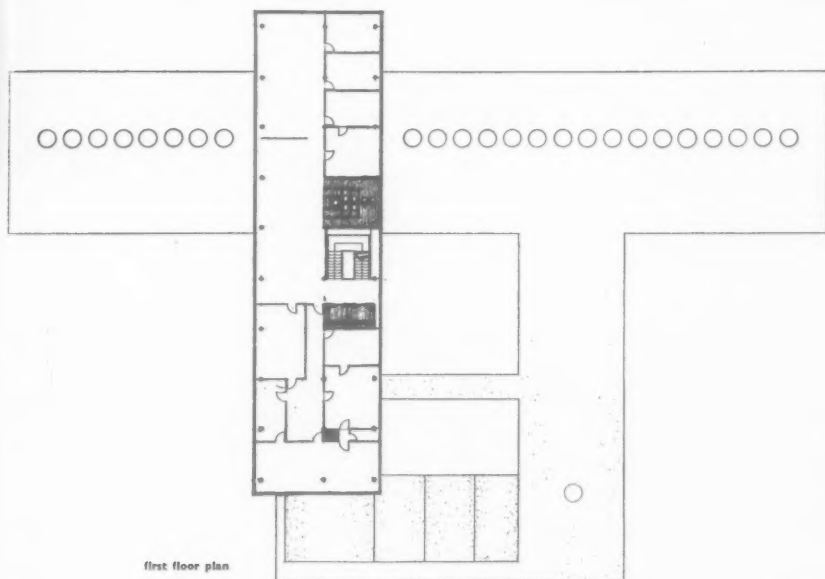
typical upper floor plan



8



8, the main staircase hall, looking into the garden court enclosed by the ground-floor offices and public rooms. 9, the garden court looking along the flank of the high office block. 10, a typical office interior.



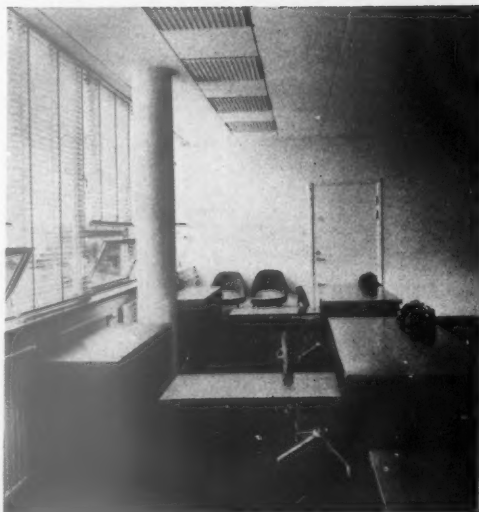
first floor plan



9



ground floor plan



10



## EMBASSY APARTMENTS, PARIS

### ARCHITECT

Associated Architects

ALAN B. JACOBS (Regional Director, U.S.F.B.O.)

Rapson and van der Meulen

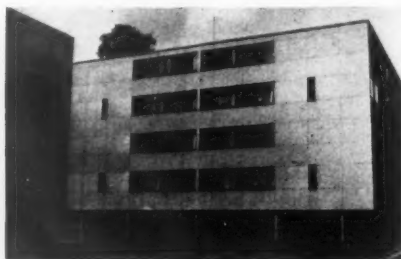


11

These provide living quarters for American personnel working at the American Embassy in Paris or its attached organizations. There are two sites, one at Boulogne-sur-Seine containing three blocks of apartments and one at Neuilly-sur-Seine containing two, but all five blocks are identical in plan and construction, which enabled economies to be made by standardizing details, fittings, etc. The Boulogne site is on the waterfront road close to the Bois de Boulogne and Long-champs racecourse, with views across the Seine to St. Cloud. The Neuilly site is in a more crowded residential

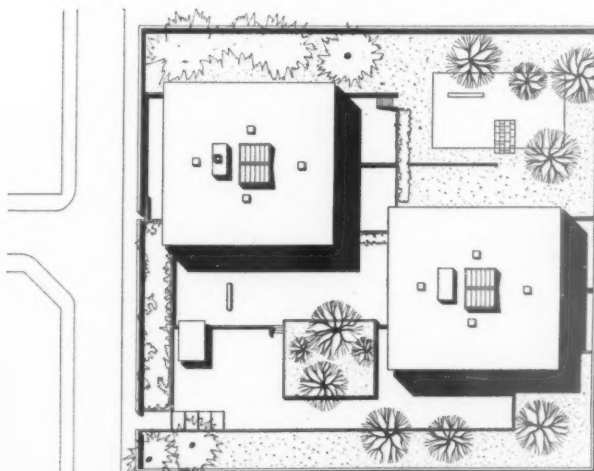
area, and height restrictions were imposed by the local authority.

The disposition of the blocks on the two sites was



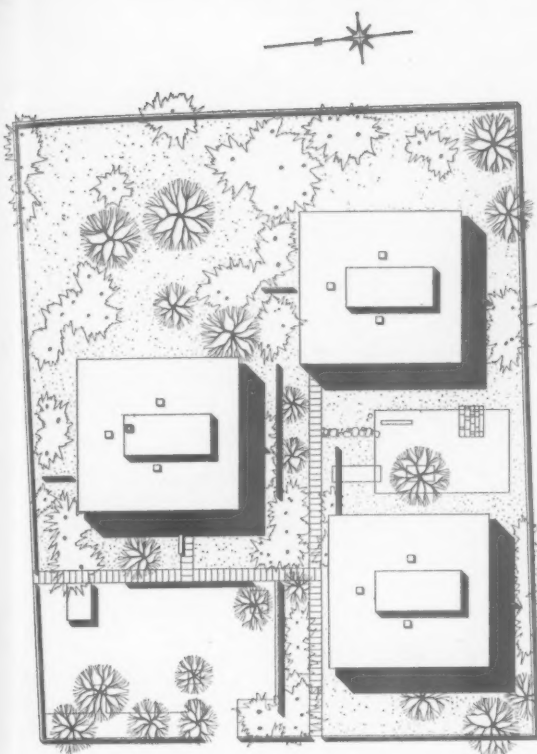
11. Neuilly-sur-Seine, showing the two blocks with identical plan and orientation. 12. side view of one of the blocks.

12

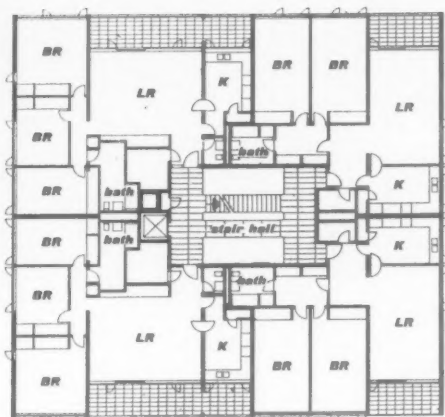


site plan: Neuilly-sur-Seine

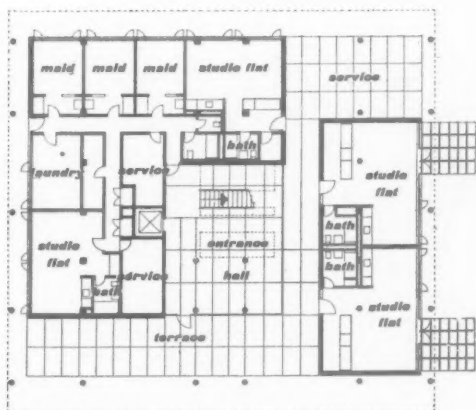




site plan: Boulogne-sur-Seine



upper floor plan



ground floor plan



13

governed by the positions of existing trees. They are orientated east and west so as to get sun on the balconies at the opposite ends of each block. They have no basements. On the ground floor, besides an entrance hall and service area, are studio apartments; on the upper floors (three at Boulogne and four at Neuilly) are four apartments surrounding a central stair hall and lifts, so that each has cross-ventilation. Each has a balcony, and these are staggered vertically to give pattern to the elevations. Direct vertical stack plumbing serves all kitchens and bathrooms.

The structure is a concrete frame, the front block at Boulogne resting on piles, the remainder on normal foundations. Walls and partitions are of hollow tiles, faced externally with artificial stone. There are metal windows and sliding glass doors. Floors are covered in linoleum throughout except in the bathrooms which have small ceramic tiles. Internal walls are plastered and finished light grey, bright colours being provided by curtains and furnishing fabrics. Heating is by radiant heat floor panels. There is one central boiler-house on each site.

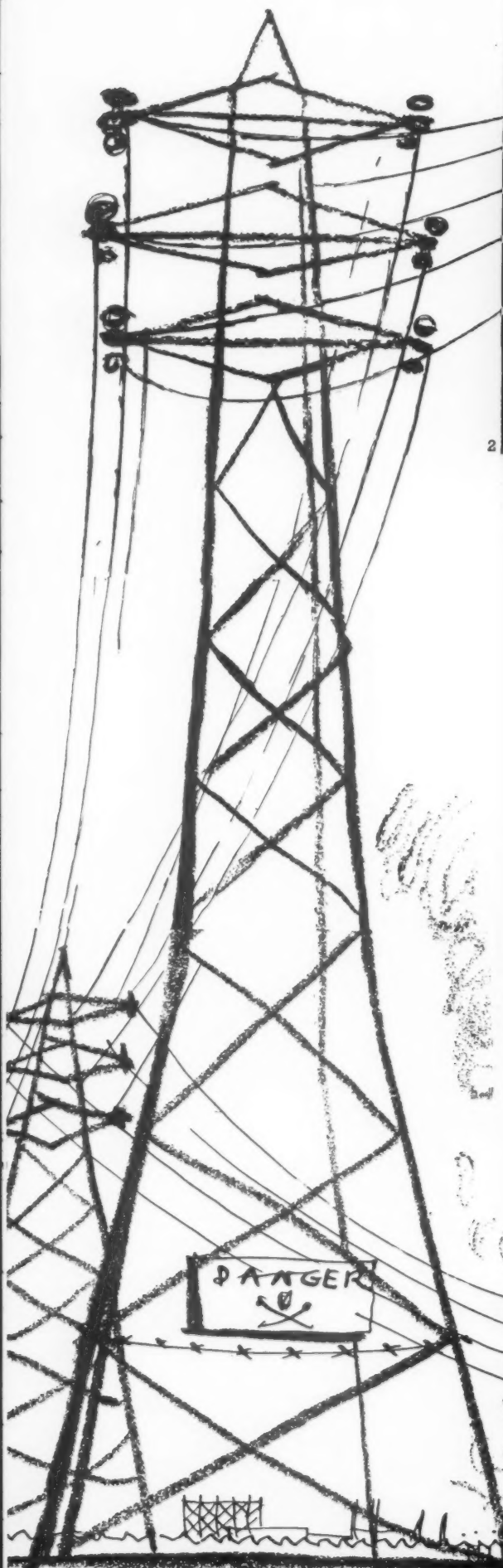
13, one of the three identical blocks at Boulogne-sur-Seine. 14, a typical living-room interior, photographed in one of the Boulogne blocks. The flats are the same on both sites. 15, the wide balcony, looking into the living-room.



14



15



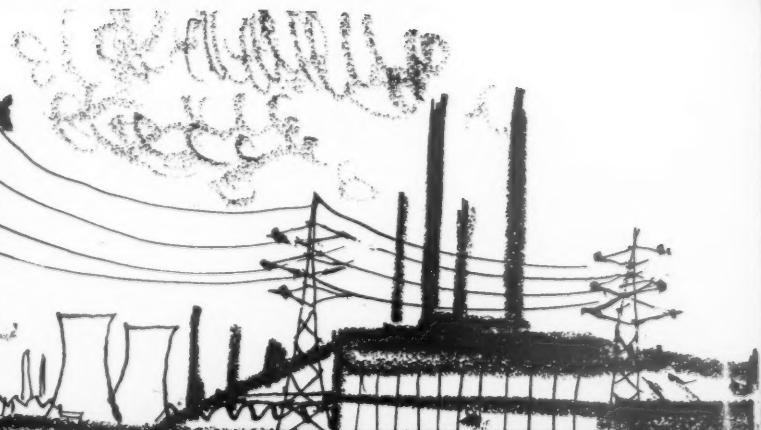
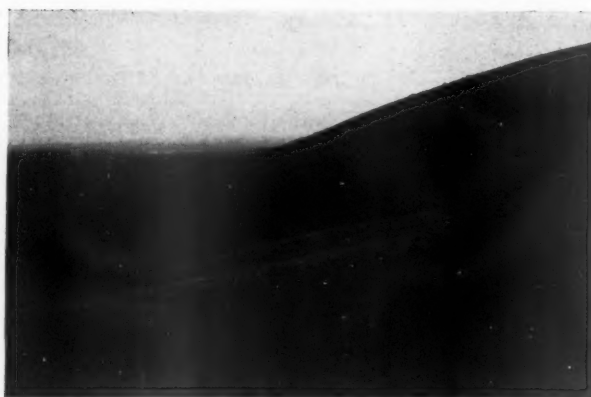
2



### **ENCROACHMENT**

In addition to the threat of land hungry suburban sprawl, the countryside is menaced, even in its most remote areas, by an increasing clutter of city-made objects. Soon, unless drastic action is taken, the whole landscape of Britain will be levelled down to a grey Subtopia. This invasion is symbolized by the ubiquitous electricity pylons, which, though not displeasing in themselves, march relentlessly from the city power station, 1, clean across the open beauty of the Downs, 2, destroying for ever and from every point of view their principal contribution: wildness, and an untrammelled clarity of form, 3.

3





Sylvia Crowe and Kenneth Browne

*The whole Outrage issue of the REVIEW could be seen as a study in multiple Encroachment—an examination of the disease in its last stages, where the whole structure of the countryside has been broken down by continual and conflicting encroachments to a random heap of elements. As the article below indicates, some basic research is needed into the capabilities of each landscape in Lancelot Brown's sense, to provide rules of thumb about what can go where—where, for example, to put atomic power stations: Cumberland coast, Essex marshes or Caithness. Such a thing has never been done, yet without it the best efforts of landscape architects may be useless—one well-landscaped scheme in the wrong context could still be an Outrage. And although the final rules of thumb might be simple, the research behind them would need to be very complex indeed: English landscape is the world's trickiest jigsaw. Kent, cited below as a civilized intimate landscape, also contains the twin paradoxes of the Isle of Grain where the oil refinery fits an open landscape splendidly without any camouflage at all, and a small scale landscape (the North Downs near Havley and Fawkham) where even spasmodic and demure suburban building—because of the way one house manages to figure in each vignette of field and copse—destroys rurality over the whole area more effectively than would one big housing estate.*

## Encroachment

Crowds, buildings and the gadgets of industrial civilization have brought squalor to many parts of the landscape during the last century. We are inclined to blame overpopulation for the disease in this country, under the plea that so many people and their needs cannot be accommodated in this small island without sacrificing the landscape; a sacrifice which is often too easily accepted in the face of competing demands. Yet, although the problem is made more difficult by congestion, it is not the root cause. The U.S.A. with all their space suffer severely from encroachment, while Denmark, with its acute land problems, has gone a long way towards overcoming it.

What constitutes encroachment? Not necessarily change of use, nor more intensive use, for these are natural to the development of any civilized landscape. It is when the changes are thrust into a landscape with which they are incompatible, and which is not given an opportunity either to absorb them, or to create with them a new pattern that the disruption occurs.

How far they can be absorbed depends partly on their own scale and character and

partly on that of the landscape in which they are sited. For every landscape has its own character which reacts differently to the incursion of crowds and buildings. Holiday-makers and their cars which would destroy the wildness of mountain scenery can be absorbed unnoticed in forest-land. Buildings which would be an intrusion in wide open country may fit quite happily into the civilized, intimate landscape of Kent. A dam which, set amongst great mountains, may emphasize their grandeur, in small-scale mountain scenery may dwarf the hills and dominate them, turning wild mountain scenery into a landscape of civil engineering.

All buildings and all engineering works can make good landscapes, either subordinated to the natural landscape or forming the nucleus of man-made compositions, but some of the more trivial impedimenta are equally disruptive and lack the power to create new landscapes. Although industry is guilty of a litter of poles, wires, shacks and mining erections, yet, ironically, it is the people who come to enjoy the country who are the worst offenders. The selfishly sited house or hotel can ruin miles of wild coast, refreshment shacks cheapen the most famous view-points, while caravans and parked cars bring the worst elements of the town into the best parts of the country.

The needs of industry and the desire of the people to frequent the most beautiful parts of the country are facts which must be accepted. How can people be prevented from destroying that which they come to enjoy?

First, unless the nation is prepared to lose, piece by piece, all the finest examples of landscape dominated by nature, certain areas must be regarded as sacrosanct. It is for the nation to decide how much it is prepared to sacrifice in order to keep some part of the landscape free from civilization, and, having decided, to guard it absolutely from the demands both of industry and of the mechanized holiday-maker.

Having secured these reserves it remains to accept and absorb the cars, the crowds, the caravans, the dams and all the other paraphernalia of modern civilization into the remaining landscape, ensuring that they are either sited and designed in sympathy with each particular landscape, or, where their nature makes this impossible, that the landscape is redesigned in sympathy with them.



## agents of encroachment

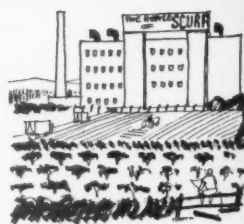
may vary in size from an ice cream carton to a power station. Typical examples are: meanly designed housing estates spreading like locusts over the countryside devouring all trees and open space in their path, 4; electricity pylons which by their association ruin the remoteness of wild landscape, 5; the monster factory or power station dumped down in a man-sized rural landscape where its bulk destroys the scale, 6; sightseers' cars, littered all over a beauty spot, as at Burnham Beeches, with a car to each tree, exhaust fumes for air and a portable radio drowning the birdsong, 7; badly sited rustic petrol stations well placed for their own advertisement, but spoiling the landscape, 8; the litter of broken bottles, paper and orange peel left by the sightseer, 9. Cafés cheapening a fine view, 10; caravans dotted thickly like cream coloured beetles along the seashore, 11, and the blatant hotel selfishly sited to command the finest aspects on the coast and wreck the view for everyone else, 12.



4



5



6



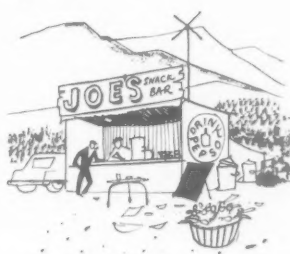
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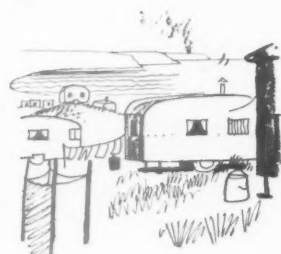
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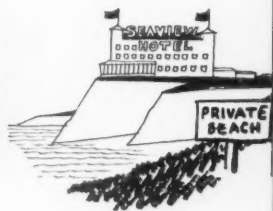
9



10



11



12

## encroachment

... In marginal country on the outskirts of our towns the subtopian

13

sprawl of identical semi-dets. fans out, eating up the unresisting farmland and encircling pockets of resistance such as

country houses, 13, which are left like isolated museum pieces until eventually squeezed out of existence.





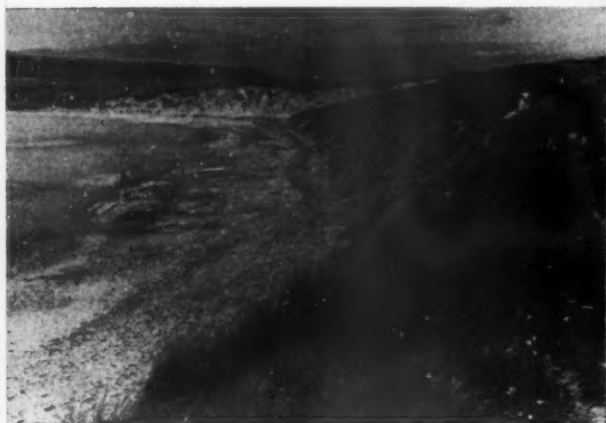


14

**... in open country** encroachment changes the character completely. There is no cover to afford concealment and every man-made object stands out like a pimple. Windswept, treeless downs or moors cannot be straddled by pylons, 14, or telegraph posts, 15, without losing their essential value: their barren beauty in contrast to the congestion of our towns. The same goes for our coastal scenery where even remote sandhills, 16, are often



15



16, 17

covered by a rash of caravans, 17, and where headlands are ruined by selfishly sited hotels and houses, 18. In addition the car-parking problem grows more acute all the time, and it is essential that parks for both cars and caravans be planned so that the vehicles are concealed from any distant view, 19, and not permitted to park indiscriminately on open hillsides, 20.



18

19, 20



... *In an intimate landscape* of small scale detail, 21, a certain amount of encroachment can be absorbed which would prove fatal to a more open landscape. The strong disruptive pattern of field and copse helps to conceal intrusion and anyway this is a man-made landscape. However, even here much care is needed, for large crudely designed buildings cannot be absorbed and will break up the landscape's scale. Railway viaducts, 22, are often good examples of a happy relationship between a large man-made

construction and a small-scale landscape. The construction is large but is lightened in appearance and given movement by the rhythm of arches through which the land-form can be seen.

## scale

is an aspect of encroachment which needs very careful consideration, for even the mountain landscapes of Britain are comparatively small and the introduction of any huge construction cannot fail to smash the existing scale. It is here that much judgment is necessary, for in some cases, as at Caerwen for example, the forms of the mountains are rather dull and there is a case for a redesigned landscape. Here the scale has been wrecked anyway by the size of the new dam and its feeling of remoteness by the crudely exposed car parks holding hundreds of cars and charabancs, 23. By judicious planting in a natural manner, as opposed to serried coniferous rows, the landscape could be unified and the intrusion of cars and wire concealed, 24. However, it must be emphasized that this only applies to landscape where encroachment is accepted. On the other hand areas of special beauty should not be subjected to change or their value will disappear. The Lake District, for instance, depends for its appeal on a very delicate balance of scale.



22



23



24



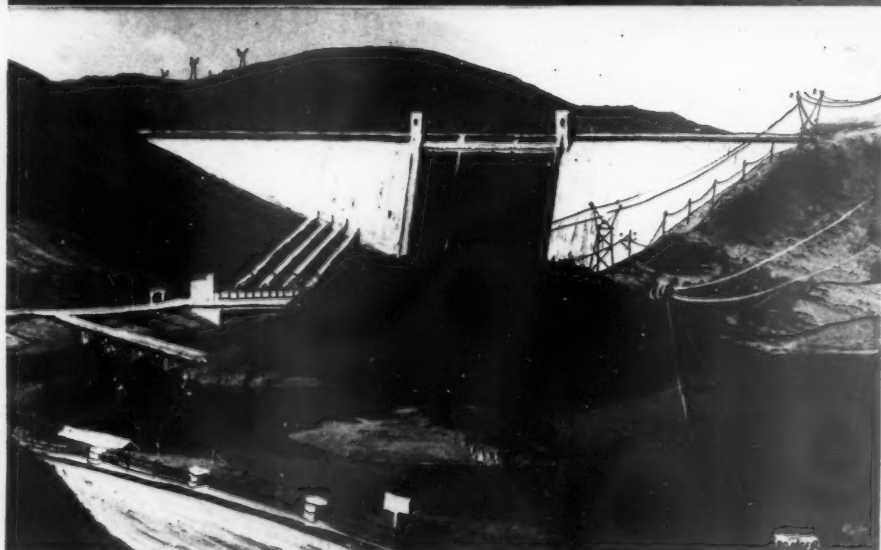
25

**scale (continued)**

Small in area, the Lake District forms a mountain landscape in miniature where the size of a tree or height of a stone wall is all-important in giving scale. A large-scale dam which looks magnificent against the vast arid backcloth of California, 25, where detail is nothing, could not be inserted into the landscape of the English Lakes, 26, without ruining the existing scene entirely. The result, 27, would make nonsense of it all: a Lakeland scene turned into a landscape of engineering.



26



27



## current architecture recent buildings of interest briefly illustrated



1, main entrance and screen wall to kitchen yard.

### SCHOOL AT BEWDLEY, WORCS

ARCHITECTS, YORKE, ROSENBERG AND MARDALL  
ASSISTANT ARCHITECT, J. SOFAER

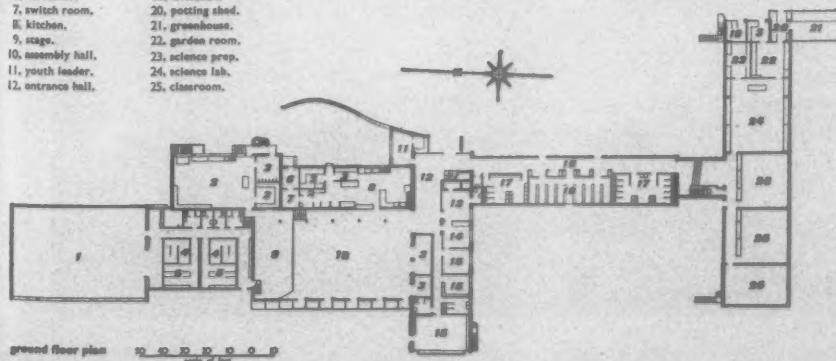
The site of the school is at Wribbenhall, on the east bank of the Severn between the Bewdley-Stourport road and the river, and commands magnificent views to the west and south. The school was therefore placed on the south-west of the site near the river, but above flood level, allowing the remainder of the site to be developed economically for playing fields. The ground between the school and the river is kept open as a lawn, the school

garden being on the south slope to the tributary stream and adjoining the science wing. The paved playground is on the east side of the school. Near the road is a caretaker's cottage.

Almost all teaching rooms and staff rooms face south or west. With the extended type of plan required by this site some circulation space was necessary, but the total area per child has been kept down to about 70 square feet. The boiler house is under the handicraft room with fuel delivery from the yard, and being only partly dug in has natural lighting and ventilation.

The centre block and assembly hall are constructed of timber and the remainder in reinforced concrete and load-bearing brick; a local red-facing brick is used. All roofs are three-layer built-up felt over boarding, laid on hardwood joists. Internal partitions and the inner skin of external walls are 4½-inch brick or hollow pot, plastered or rendered generally, but left fairfaced brickwork where suitable. The gymnasium and assembly hall have hardwood strip floors, the teaching areas asbestos resin tiles, circulation and lavatories coloured concrete tiles, and the entrance 9 inch by 9 inch quarry tiles.

- key
- |                    |                         |
|--------------------|-------------------------|
| 1, gymnasium.      | 13, rest room.          |
| 2, handicraft.     | 14, secretary.          |
| 3, store.          | 15, headmaster.         |
| 4, showers.        | 16, cloakroom corridor. |
| 5, changing room.  | 17, lavatories.         |
| 6, caretaker.      | 18, cloakroom.          |
| 7, switch room.    | 19, livestock.          |
| 8, kitchen.        | 20, potting shed.       |
| 9, stage.          | 21, greenhouse.         |
| 10, assembly hall. | 22, garden room.        |
| 11, youth leader.  | 23, science prep.       |
| 12, entrance hall. | 24, science lab.        |
|                    | 25, classroom.          |



## School at Bewdley

2, outside escape staircase at the east end of the science wing. 3, the similar staircase at the west end of this wing, from the north-west. 4, prefabricated mural in the assembly hall, designed by Michael Rothenstein. 5, the east side of the school from the north, and 6, the west (river) side from the north-west: from left to right the taller blocks are gymnasium, assembly hall, classroom block and science wings.



2



4



3



5



6



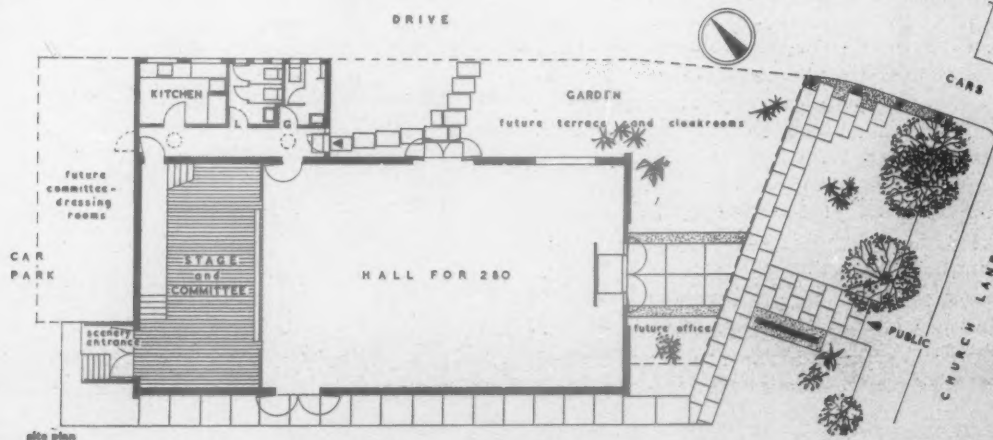
## CHURCH HALL AT CHESSINGTON, SURREY

ARCHITECTS, KENNETH WOOD in association  
with HENRY BLYTH

The hall, in Church Lane, Chessington, serves a parish south of Kingston-on-Thames which has become an outer London suburb since the war. It was required to seat 250 to 300 and be high enough to be used for indoor games. It contains a stage, kitchen and lavatories, with a committee room and new cloakrooms as proposed extensions: when these are carried out cedar boarding at present cladding the kitchen will be partially removed and re-used to conceal the junction between old and new work. The construction is timber framed; brick load-bearing end walls and light pre-fabricated timber roof units supported on three composite hardwood frames 16 feet apart. The foundation is a reinforced concrete perimeter beam, as there was a dewpond on the site. The hall is finished in fairfaced brick, the kitchens and lavatories with cedar boarding on battens. The roof is asbestos board and three-ply bituminous felt with green and white spar surfacing; the floors are in-situ thermoplastic. The hall has gas radiant heaters suspended from the ceiling, with stove-enamelled plates above to prevent staining.



7, the hall from the east. The porch is a timber framed canopy carried on 2 inch mild steel tubular supports.  
8, the kitchen and lavatory extension from the north.





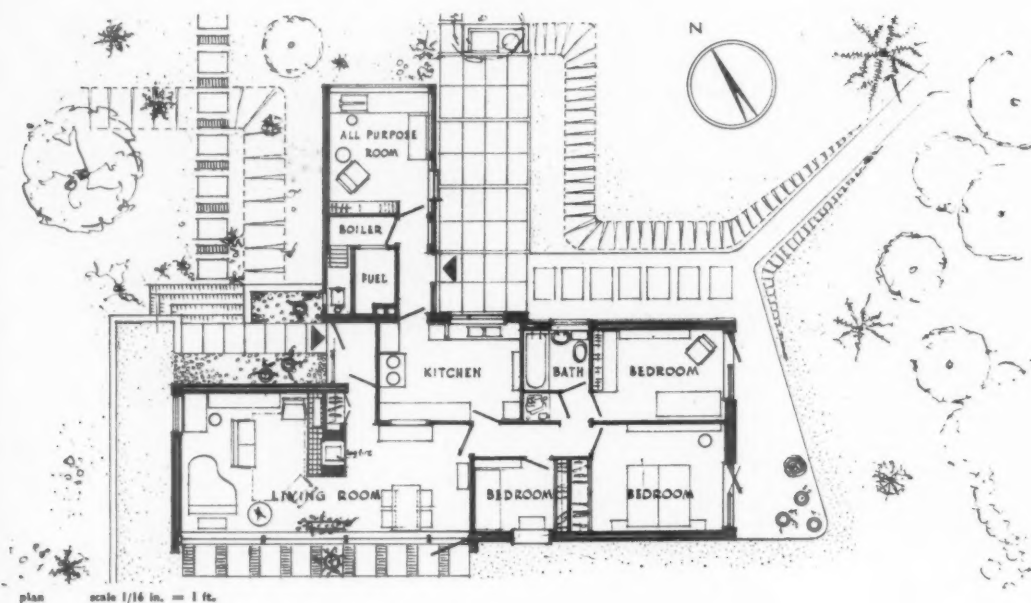


9, the house from the south west.

## HOUSE AT TEWIN, HERTS

ARCHITECT, VERNON H. LEE

The house faces south-west on the highest point of a sloping site in mid-Hertfordshire woodland east of Welwyn. The construction is load-bearing brick, with exposed timber roof-joists at 4-foot centres—a dimension which has controlled the lengths of the rooms—supporting asbestos roof decking units. The external finish is brick and panels of 2½-inch cedar boarding; internally the brick walls are plastered with cedar boarding in the living room and white glazed tiles on bathroom and kitchen walls. The floor is a concrete slab with damp-proof membrane laid on hardcore.



BOOKS

WHO DID WHAT—CLASSIC

A BIOGRAPHICAL DICTIONARY OF ENGLISH ARCHITECTS 1660-1840. By H. M. Colvin, John Murray. 63s.

So here it is. For some years everyone concerned with the history of English architecture between the Restoration and the Victorian Age has been aware that Mr. Colvin was working on it. Indeed, most writers on the subject have sought Mr. Colvin's assistance in settling questions of attribution more than once, and Mr. Summerson called him 'the lexicographer of English architects,' in a book published two or three years ago. Yet it would certainly be wrong to include *A Biographical Dictionary of English Architects, 1660-1840*, in the category of long-awaited works: for one thing, Mr. Colvin's generosity with his discoveries has been such that no-one in need of information already possessed by him has had to wait more than a post or two; for another, seven years (or whatever the precise period may have been) is in all conscience a short enough time for one scholar to compile, largely from manuscript sources, a biographical dictionary of over 800 pages and 1,726 entries. Especially when one considers that he was engaged in teaching medieval history and writing a standard work on one of the ecclesiastical orders at the same time.

It is well known—or notorious, if you prefer—that in England the study of the visual arts has been more often the province of the connoisseur than of the historian. Why this should be so is debatable. Some have held it to be due to English empiricism and suspicion of general ideas, though it would seem equally reasonable to put it down to the historical accident of our long tradition of collecting, since the market value of portable works of art is to so great a degree dependent on the connoisseur's judgments as to aesthetic value and (above all) authorship. Whatever the cause of this emphasis on connoisseurship, a result has been that in England architecture has, on the whole, been subjected to a rather less exact scholarship than the other arts. The financial incentive to connoisseurship is lacking in the case of architecture: no-one pays any less for a house because Mr. Hussey has shown that it was not designed by Vanbrugh, or any more because Professor Richardson has attributed it to Henry Holland. Consequently, the study of English architecture has emerged from what one might call its pre-Morellian phase only very recently. Even the editors of the Wren Society volumes were somewhat over-enthusiastic in attributing buildings to the master, and though Mr. Geoffrey Webb demonstrated, in 1927, the absurdity of attributing to John Webb all mid-seventeenth century buildings that could not be attributed to Inigo Jones, it took Mr. Colvin to produce

the correct alternative for some of them just twenty-five years later.

1954, with the publication of Mr. Summerson's volume in the Pelican History of Art and now of Mr. Colvin's *Dictionary*, is likely to be remembered by the student of English architecture as something of an *annus mirabilis*. Mr. Colvin's biographies of architects go as far beyond those in the Architectural Publication Society's *Dictionary of Architecture*—splendid work though that is, and still to be treasured and consulted for information on scores of subjects that do not come within Mr. Colvin's purview—as Mr. Summerson's concept of historical development goes beyond Sir Reginald Blomfield's. Moreover, Mr. Colvin, as those who have read his articles in the review know, is far from being a mere cataloguer of facts. Many of the architects of whom he treats were minor men indeed. Nevertheless, they had their place in the scheme of things, and a most valuable part of Mr. Colvin's book is the two introductory chapters in which, under the headings of 'The Building Trades' and 'The Architectural Profession' he explains what that scheme of things was. At a time when the architectural profession, in common with other professions, is in some danger of becoming solidified within its own secretions of rules and codes of practice, this introduction, showing as it does how many kinds of men have had a right to the title of architect, should be compulsory reading in all the schools. My only complaint is that Mr. Colvin might have told us more about the institution and development of the practice of paying architects on a percentage basis.

A dictionary's usefulness can be increased in various ways. The usefulness of Mr. Colvin's is much increased by an appendix listing the public offices held by architects, in the King's Works and elsewhere, and by indices of persons—mostly clients, that is—and of places. It is to be hoped that future editions will indicate more often when a building has been destroyed; but it is up to those who already owe Mr. Colvin so much to make it possible for them to do so.

Marcus Whiffen

WHO DID WHAT—GOTHIC

ENGLISH MEDIAEVAL ARCHITECTS: A Biographical Dictionary down to 1550. By John Harvey, Batsford. 75s.

Mr. Harvey's dictionary deserves respect as well as gratitude and is a worthy companion to Mr. Colvin's. We are lucky to have both; no other country can boast of as much. Thieme-Becker is by them made redundant for English architecture—at least for the periods covered. Unfortunately a gap remains between Mr. Harvey's end, about 1550 and Mr. Colvin's beginning, about 1660.

Mr. Colvin's must have been a happier task, Mr. Harvey's strikes the user as thankless over many stretches. For Mr. Colvin's architects or masons are for the most part

persons whose character and style one can follow and even appreciate. Mr. Harvey's are bound to remain shadowy in forty-nine cases out of fifty. That is through no fault of his. He made up his mind to undertake the formidable task of collecting all the evidence he could on all masons, carpenters and the like who appear in English mediaeval documents. He has patiently spent many years on this task, and we who are going to use his results ought not to carp.

Yet one problem must be touched upon, even in a short review. Mr. Harvey starts his Preface thus:—

'The study of mediaeval architecture in England has been greatly handicapped by the gratuitous assumption that it was anonymous, and that the master craftsmen who designed our great buildings were not architects, but worked as members of a group inspired by a collective tradition as dominating as the instinct of the hive-bee. Few fallacies at once so ridiculous and so firmly held can have beset the course of serious historical research. Historians of architecture working in Germany, France, Spain and other countries have suffered under no such artificial handicap, and it is due largely to the impact of discoveries made abroad that this extraordinary notion has at last been relegated to an occasional appearance in a correspondence column . . .'

Being myself one of these who believe in the essential anonymity of mediaeval architecture, I would comment on these sentences of Mr. Harvey's as follows. Of course it is perfectly true that the designer of a mediaeval building was not a hive-bee. No-one would deny that the designers of Chartres in 1194, of Wells about 1185, of Lincoln in 1192, were men of personal genius and if, as in the case of Lincoln, we know their names we are grateful to fate, and we apologize to Mr. Harvey if in the treatment of such buildings they have been left unnamed. On the other hand it is equally true that collectivism was a stronger tie in the Middle Ages than in the Renaissance. For instance, who would feel confident to say whether the change from the transepts to the nave at Wells or from the transepts to the nave at Lincoln was within the capacity of one man or not? Individual character was not as pronounced before the late Middle Ages as after, and where the designer's individual character does not come to life, we need not be more interested in his name than was his own period. It is after all eminently telling that the twelfth and thirteenth centuries, and even the fourteenth, cared so little for commemorating architects' names. Mr. Harvey says that in France and Germany architectural historians take more notice of names. But that is not true. Lasteyrie, Dehio, Focillon and others write history of style, even if they mention names. And it is right and proper that mediaeval architectural history in England should also remain history of style rather than become biographical



history—until we reach 1500. Then, thanks first and foremost to Mr. Harvey, names really begin to mean something. So anonymity in the Middle Ages is not absence of designers, but either absence of sufficient information for designers to come to life as personalities or absence of a sufficient demonstration of personality to make names essential for an understanding of style.

I wanted to say this to clarify my position, not to detract from Mr. Harvey's achievement. He is almost unique today in England for his close study of building documents, and this monumental outcome of his study is something he can be unqualifiedly proud of.

Nikolaus Pevsner

## Slender Nobility

MICHAEL RYSBRACK, SCULPTOR. By M. I. Webb. *Country Life*. 42s.

To Pugin the eighteenth century monuments of Westminster Abbey were 'incongruous and detestable,' to Ruskin 'ignoble and incoherent,' to Morris 'monstrous and ghastly.' Mrs. Webb's book on Rysbrack is a sober book; she does not say in so many words—as well she might have done—that Rysbrack's portraits are as good as the best done by any European sculptor of his time. Her book joins those by Mrs. Edaile on Roubillac (1926), by H. Faber on Cibber (1926), by W. G. Constable on Flaxman (1927) and by C. F. Bell on Banks (1938), and it is one of the best of them. All these books belong to the last thirty years. Such is the change of taste, first in architecture, then in sculpture. In architecture, the outcome of this change has been a Georgian Revival amongst the conventional-minded. But in sculpture even the most daring clients of Lutyens would not have favoured obelisks, Roman costume and Fames with a trumpet. Why is that so? Or, in other words, why was English sculpture in the eighteenth century so Baroque, English architecture so Palladian? Is it only because the one was practised by foreigners, the other by the British-born? That alone will not suffice; for not only can Mrs. Webb detect the contrast of classical and baroque within sculpture as well, but sculptors such as Rysbrack worked quite extensively to the designs of British architects. That is for the architectural reader perhaps the most interesting point in Mrs. Webb's book. Gibbs designed funeral monuments, Kent did, Robert Adam did. Rysbrack's superb rhetoric, a rhetoric never abandoning restraint, fitted in with them all.

Mrs. Webb points out convincingly (and illustrates) the Belgian sources of Rysbrack's style and iconography—he was born at Antwerp and came to London at the age of twenty-six. It is all the more admirable how he succeeded in merging them with the *genius loci* of Georgian England. Mrs. Webb's book is of a high standard of scholarship, it is well illustrated by 40 plates, and she has added to it a catalogue of more than three hundred works. It must have been a formidable task to compile it from such diffuse and scattered evidence.

N. P.

WORLD GEO-GRAPHIC ATLAS. *The Container Corporation of America: Aspen, Colorado.*

It occasionally happens that a rich commercial company decides to step outside its usual field for reasons of prestige or of sheer interest in an idea, and when it does so no pains are spared to implement the idea as perfectly as possible. This most

handsomely produced atlas is the result of years of study and research on the part of its editor and designer, Herbert Bayer. Though it has been privately printed, a small edition is to be sold through the Container Corporation at a price not yet determined.

It runs to 280 pages, size 15½ inches by 11 inches, printed in many colours, plus another 90 pages of gazetteer. Being intended for American use, it gives over 100 of the 280 pages to the United States, with a map for each State and, facing it, a page of diagrams, text and pictorial statistics, packed with information about produce, fauna and the like. The maps of other countries are similarly supplemented, the only defect of the arrangements being that these information pages are so complicated in their layout that they are by no means easy to refer to. In other respects the volume is a model of its kind in its printing and typography and in the thoroughness with which every detail has been studied. The preliminary sections, dealing with the geology, climate, population and economics of the world are especially praiseworthy.

J.M.R.

CASTLES: AN INTRODUCTION TO THE CASTLES OF ENGLAND AND WALES. By B. H. St. J. O'Neill. *Her Majesty's Stationery Office*. Price 3s. 6d.

It is to be hoped that this book will become widely known—which is not always the case with Stationery Office publications. As Mr. O'Neill says: 'Much . . . is attempted in special guidebooks at particular monuments, especially those in charge of the Ministry of Works. But too often the visitor may miss certain points for lack of a general understanding of the purposes of castles. It is with this in mind that these pages have been written.' They amply fulfil their purpose. Much information is concentrated in 24 pages, and there are in addition 12 plates, all of familiar buildings, and 28 plans. The text is clear and competent, though it is a pity that it limits itself to England and Wales. Foreign relations and dependencies are not quite given their due. To page 10: Has not the keep at Bamburgh an original groundfloor entrance, and the keep at Edlingham a vaulted hall of c.1350? 3s. 6d. is a remarkably low price for so valuable a book.

N.P.

## TOWNSCAPE

### THE GALLERIA

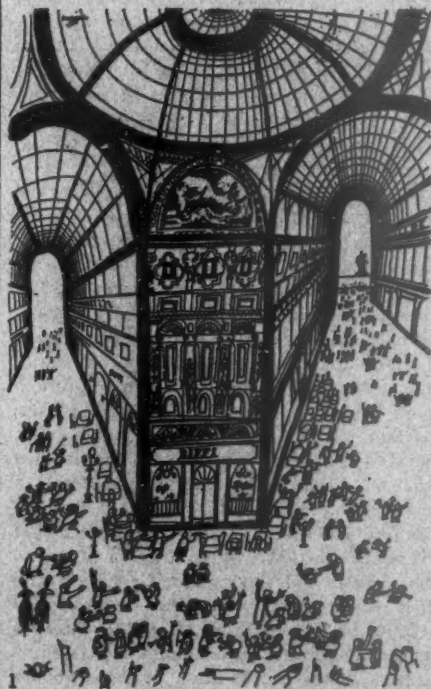
The shopping arcade has been regarded, until lately, simply as a charming device that we have inherited from the nineteenth century, but now it is taken more seriously as a subject for study by city planners, being closely related to the pedestrian streets and the shopping precincts that the growing domination of ordinary streets by fast-moving traffic necessitates in our towns. Although the arcade is by no means foreign to England, it is in Italy that it can be

studied most profitably, for there it has been developed on the largest scale and has become a focus of social life in many towns. In his forthcoming book, *Italy Builds\**, Mr. Kidder Smith gives a chapter to arcades and galleries and picks out the Galleria of Victor Emmanuel II in Milan as 'one of the finest town-planning and architectural creations of the nineteenth century.' A Latin cross in plan with arms 645 feet by 345 feet, each 47 feet wide, it links the Piazza del Duomo with the square facing La Scala Opera House. It was designed in 1867 by Giuseppe Mengoni who ten years afterwards fell to his death from the portal which faces the Piazza del Duomo.

Mr. Kidder Smith refers to its origins as being clearly traceable to the Royal Opera (1790) and Burlington (1819) Arcades in London, to Fontaine's Galerie d'Orléans in Paris and to the still-standing Galleria De Cristoforis in Milan, but, he says, 'Giuseppe Mengoni . . . gave it a breadth, a space, a nobleness never achieved by any predecessor.' Ever since it was finished, Mr. Kidder Smith says, the Galleria of Victor Emmanuel II has been 'the natural spontaneous core of Milan, the meeting place for friends, the "business house" for commerce, the parade ground for the fashionable. It is London's Bond Street, Paris' cafés, New York's Fifth Avenue during Easter Parade, Amsterdam's Bourse—a formidable combination—every afternoon.' Here it is as depicted by Saul Steinberg. 1. On the frontispiece of this issue it can be seen as photographed by Mr. Kidder Smith.

J.M.R.

\* To be published by the Architectural Press later this month.









## OUTRAGE

### BRIGHTON HOUSING

*Our post-war hells have more good intentions to their name than any of the earlier hells we have created.* One after another can be seen to be the result of a chain of well-intentioned planning decisions which, although admirable when considered separately and out of context, became disastrous when applied by rule and without co-ordination—and, most of all, when applied by one authority without looking to see what the others were doing.

These nine views from Outer Brighton certainly qualify to be called a visual hell; doubly so for having defaced one of the noblest and most monumental sections of the South Downs. A spatter of houses, without form and without focus, tied by their trolley-bus umbilical cords, they were never intended to have a separate identity themselves and they have obliterated the original rural identity: one more fragment of the English countryside lost to Subtopia.

So much for that—the photographs speak for themselves anyway.\* But how has this come about? Apparently entirely through a chain of good intentions.

The borough of Brighton includes a lot of downland—nearly up to Pyecombe in the north, as far as Saltdean in the east, altogether five miles deep by seven miles wide, eaten into by careless pre-war building, but not beyond repair. In the post-war

\* If the prefabs in photographs 8 and 9 are objected to as unfair may it be said that when they are removed—and there is no sign of this at the moment—the services and roads will remain. The temptation to erect houses on the same site and to the same layout will then almost certainly prove to be too strong.

planning it seems that the most up-to-date practice was followed: 'green belts' and 'satellite towns' were created—but in miniature, and all within the borough boundary; and apparently without a look outside to see how absurd the effects were

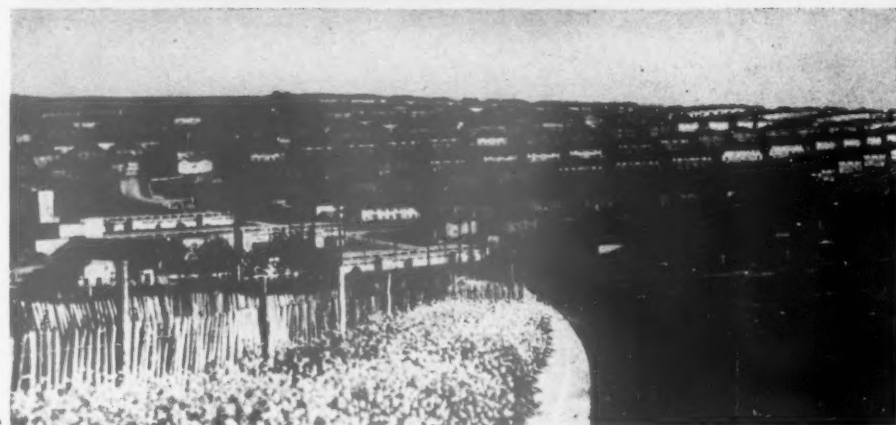
in a downland or Sussex sense. So now Brighton has its centre with the familiar gaps, its green belt, rather tatty, very narrow, at about the radius of Roedean, and these extraordinary agglomerations out in the open country.

The photographs show two of them—Patcham and Woodingdean. Patcham, 1-3, was open downland before the war,

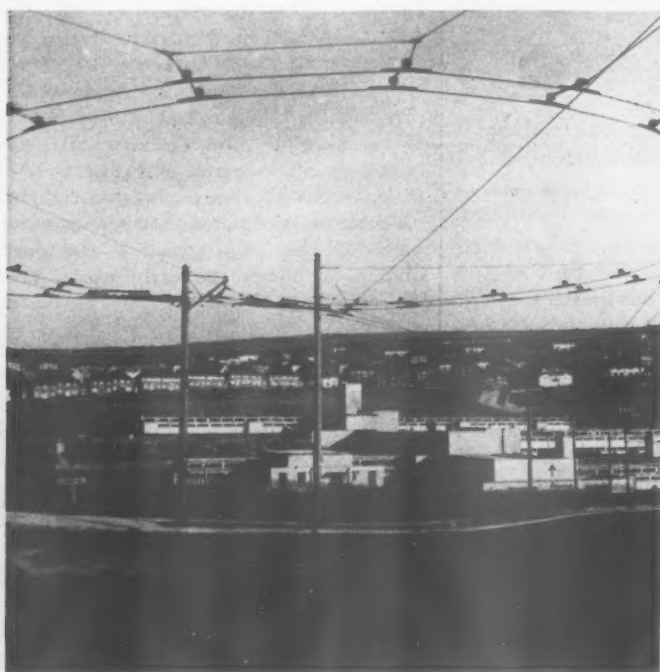


1

1-3, housing and associated services on the Corporation estate at Patcham, north of Brighton. 4, newly cut roads for an extension on the crest of the downs to housing at Woodingdean. 5, land for sale at Saltdean which, if built on, will spread housing up to the skyline.



2



3



4



5





6



7



8



9

6 and 7, private housing on the edge of the Corporation estate at Woodingdean. 8, a prefab estate at Woodingdean, and 9, the same estate seen in relation to the downs around it.

Woodingdean, 6-9, had a scatter of private houses—and here the second bunch of good intentions has operated. According to the book it should have been rounded off and infilled, and this is what has happened; in the circumstances—open downland, not too much housing, key position between Brighton and Lewes—it should have been frozen and treated as countryside.

The mistake was made, and the prefabs and a huge combe-full of council houses were erected—with sad irony, they are well designed houses, in small stepped terraces; if only they had been put into slum Brighton. The damage has been multiplied by permitting private housing like 6 and 7 to grow on the fringes, and

the corporation themselves are preparing to extend right up to the crest of the downs, 4 (and see also this month's cover), neither in-filling nor rounding-off but grabbing-extra; a ripening crop goes to waste while the roads are being cut. At Saltdean, 4, the lack of control is even more marked: a house here and a house there, nearly all post-war, have devalued the hillside and 'Land for Sale' may spread the mess over the crest, to join up with Woodingdean.

And, in fact, if Brighton had only looked a mile over its boundary it would have found Peacehaven, which has already gone too far to attempt anything but building up, with as many vacant

sites as Patcham and Woodingdean put together. These would have had to have been subtly and carefully used—no over-all grandiose estate plan, just simple honest building to tidy up a mess: Basildon New Town shows how it could have been done to the benefit of both parties. But it wasn't done, and so the non-partisan observer is left angrily declaiming after the event, as usual, when a detached eye (and a pair of red-tape shears) might have saved it all in 1946 or 1947.

Ian Nairn

## EXHIBITIONS

### MONDRIAN AND OTHERS

*The most important exhibition of the summer season was a retrospective of the art of Piet Mondriaan (hitherto known as 'Mondrian' outside Holland), who was probably the finest of the pure abstractionists and certainly the greatest Dutch painter since Van Gogh.* It was held at Whitechapel Art Gallery, and from time to time someone put on a discreetly muted gramophone record by one of the virtuosi of boogie, to celebrate the monotonous brilliance and self-destructive optimism of Mondriaan's last series of decorative panels, painted in the favourable atmosphere of New York.

His fame as an innovator rests on the serene intransigence of the compositions made with straight lines and primary colours to which he devoted himself from 1920 until 1944, the year of his death, and the exhibition would have been important enough if it had been restricted to this private poster campaign for the liquidation of the natural world, but its value was immeasurably increased by the presence of many works painted during the eighteen unstable years of pictorial sensibility which preceded the long period of invulnerability. Although the early works were



1

included to prove that his development was a model of consistency, they seem to suggest that his renunciation of nature was neurotic rather than courageous, representing the out-maneuvring of a creative artist by a suppressed Calvinist.

His creative powers were never more richly exemplified than in the picture called 'The Grey Tree', 1, completed in 1911. It is one of the masterpieces of cubism and probably the only cubist landscape that ranks with the still lifes of the same period by Picasso and Braque. In the same fateful year, Mondriaan painted an abstract version of this picture entitled 'Apple Tree in Blossom', 2, which obviously fails to maintain the vital equilibrium of the other. They hung side by side in the exhibition, like a 'before and after' advertisement, and he must have been eminently satisfied with the emasculated version, for he seems never again to have 'looked back'. In the first version he resists the pressure of nature; in the second he beats a retreat. The one would appear to have brought the career of a great painter to an abrupt but glorious conclusion. The other is, perhaps, the initial step in Mondriaan's second career as a maker of visual aids to universal equilibrium.

I take strong exception to a remark made by the Director of the Gallery in his preface to the very handsome catalogue. 'The English', he says (as if he himself had turned into a Serbo-Croat or something) 'have failed to appreciate Mondriaan's "position as a great prototype figure in the history of art" because they prefer "diluted evocations of an earlier and more familiar art style."' If we prefer 'The Grey Tree' to the compositions in red, yellow and blue it may be because we sense that the latter are only beautifully wrought texts—highly refined substitutes for those compositions in veneer which used to announce over mantelpieces that God was Love.

If Mondriaan's own essays on the theory of 'pure plastic art' are anything to go by, he must have considered 'The Grey Tree' to be descriptive; but nothing could be further from the truth. The content of this picture is an energetic calligraphy inhabit-

ing a painterly substance in a way that reminds us of a tree branching through space. His sense of the vitality of a complex natural structure has mingled with his creative imagination, and the result is a work of marvellous coherence, no more 'pure' or 'impure' than a living organism.

Before discovering that they had been chosen by Mr. Quentin Bell, I hoped that the works by the four French 'realists' recently honoured by a Tate showing, might be sufficiently descriptive to afford us the pleasure of a good shudder, but I regret to say that for the most part these painters are only interested in art, and proffer 'diluted evocations of earlier art styles', with an air of authority distinctively French. Ginette Rapp aims at Courbet and achieves a forlorn Victorianism. Roger Montané paints endless replicas of a large, listless woman who looks like a moronic version of a female figure whose life is strictly con-



3

fined to the canvases of Renoir. To judge by his best contribution to the show, 3, André Minaux has been doing some exploring of Van Gogh's private world, and although, naturally enough, he does not feel as strongly about it as Van Gogh himself, he manages to convert a great deal of yellow paint into a very pleasant golden haze. Jean Vinay, who is older than the other three, is also more interesting. He is quietly obsessed by flat inland water, and by nothing else, and is the kind of painter who, in another age, might have been commissioned to paint rivers and canals in other men's pictures. He is indifferent to the objects in his pictures, and they are there only to sharpen our sense of the density of the water and its powers of expansion and encirclement. It is really a dream about water, for although a separate visual experience may have been the starting point for each picture, one suspects that no canvas comes right for the artist until he has made the water a whitish



4

green and conveyed the hint that it is secretly but steadily rising, 4.

The English realists in the Beaux Arts summer show are far from being indifferent to objects, but they appear increasingly to feel that they are under some moral obligation to Art to resist their sensitivity to the personalities of things. The cat in the



5



6

picture by Edward Middleditch, 5, is only a pawn in the well-contrived game of turning the 'ordinary' into the 'lyrical', but Derrick Greaves is still aware that the ordinary becomes terrifyingly strange and unreasonably significant if stared at for its own sake. His unfaltering gaze has made his image of a rather wretched and bad-tempered dog, 6, carry the full burden of existence. All the same, the wall in the background must have disappeared when he was out-staring the dog, and its reappearance as a weakened version of actuality is a pictorial irrelevance.

Robert Melville

## HISTORY

### THE OLD PRISON IN LINCOLN CASTLE

*The loss of America as a dumping ground for convicts coincided with the eighteenth century humanitarian movement which brought about the Prison Reform Act of 1778.* To implement this act new county gaols had to be built all over the country to provide accommodation for prisoners serving long sentences of penal servitude for crimes previously punished by transportation or death.

Convicts were now segregated in classified groups, which proved a corrupting and demoralising system and had to be changed half a century later. An amending Act of 1839 advocated the single cell principle, after which, even if they did not all get the full privacy recommended, prisoners could at least be sure of a separate bed. Most of the prisons incorporating these reforms are still in use, though much altered, but they are not, of course, open to sightseers.

Lincoln prison is an exception. It was begun in 1787 in the enclosure of the ancient castle which stands on the precipitous hill above the city near the cathedral. It was remodelled in 1845-46, but thirty years later it was too small for the growing population and as the site did not permit much extension, it was abandoned in 1878 and the prisoners transferred elsewhere. The disused prison was left intact, and to-day remains as though the doors had just been unlocked and the occupants released.\* Nothing but the accumulation of pencilled graffiti over every inch of walls and woodwork marks the passage of the intervening eighty years. The discovery of these gruesome Victorian buildings provides a peculiar shock to the parties of unsuspecting excursionists who,

\* It is reported, however, as this note goes to press that the prison is to be converted into a records store.

after looking round the cathedral, cross the way to explore the castle ruins.

The first building to be seen after passing under the gatehouse is the Governor's residence, 1, which looks like the eighteenth century seat of some country gentleman. Only on closer inspection do the barred windows betray the cells for debtors, who



lodged in reasonable comfort on the second floor. The house has now been altered to accommodate offices, and at either end is a petty sessions court.

The Assize Courts, 2, built by Robert Smirke in 1827 in the Tudor revival style, are still used. They are handsome examples of their kind, with all their panelling and fittings still intact. The main prison build-

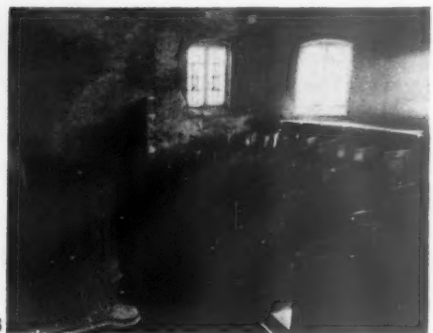


ings, 3, are behind the Governor's house. They consist of two similar ranges for male and female prisoners, enclosed by a high semi-circular wall which runs just inside the mediæval fortifications, with the Observatory tower and cathedral visible to the east, and the main keep, or Lucy Tower, which became the prison cemetery with its pathetic nameless graves, to the



west. The exercise yard had walls radiating from the bow windows of the warders' rooms. The interior, 4, is arranged in three tiers of cells, with galleries either side, and warders' rooms on each floor.

This accommodation seems surprisingly humane with its elaborate heating system of concealed hot air channels, and its signals for summoning a warder, rather like those of modern hotel bedrooms. It was in the chapel, 5, that the prisoners must have felt most completely incarcerated. This is one of the most extraordinary christian places of worship ever



devised. It is built like a semi-circular cock-pit, with the altar placed at the bottom and a pulpit for the chaplain directly above. This arrangement enabled each prisoner to follow the service from his screened stall without being able to see, or be seen by, any of his fellows. This restricted view, prevented surreptitious communications, while allowing the warders, from a point of vantage at the back, to supervise every stall. The debtors worshipped from a side gallery where they were screened from the convicts by a large curtain hung from the ceiling, and the Governor and senior prison staff had places beside the chaplain.

Emily Peckover

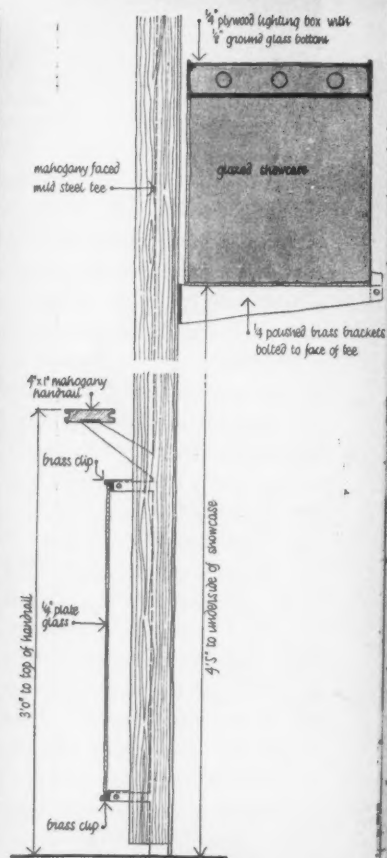


# SKILL

A MONTHLY REVIEW

OF BUILDING TECHNIQUES & INDUSTRIAL DESIGN

1 interiors  
2 design review  
3 techniques  
4 the industry



## 1 INTERIORS

**TAILOR'S SHOWROOM, REGENT STREET, LONDON.**

*Architects: Westwood, Sons and Harrison  
(partner in charge: Norman Westwood)  
Assistant Architect: Alan Irvine*

This is for the bespoke tailoring department of Messrs. Austin Reed, and occupies the sixth (top) floor of their Regent Street shop. Fitting rooms, cutters' room and pressing room had to be provided on the same floor. The requirements included ample display space for cloth, hanging space for suits being tailored, a table or

1, lift landing showing eye-level showcase over stair-well. The balustrade is ribbed timber and glass. 2, the showcase from below.



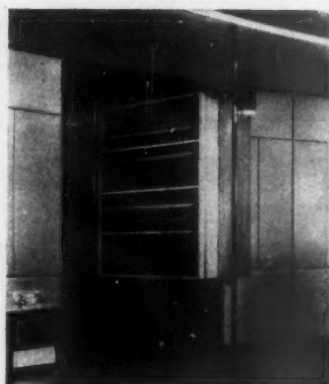


3, the main showroom from the lift landing. The showcase illustrated overleaf is on the right.

bench, with good natural lighting, for choosing cloth and reblocking, three tables at which customers could sit while particulars were being written down and a desk with space for filing records, with cash system and telephone nearby.

This being the top floor of the building, sprinkler pipes, electrical services, etc., were below the existing ceiling level and a false ceiling below that reduced the floor-to-ceiling height to 8 ft. 1 in. The curve of the Regent Street façade, which determined the character of the main floor space, has been accentuated by the shape of the continuous curved ceiling light-fitting. The main approach by customers is by the lifts, and the position of these and the stair-well gave a natural division between the work-rooms and the showroom illustrated here (see plan). Opposite the lifts is the eye-level glass showcase, overhanging the stair-well, shown on the preceding page.

The panelling is of Honduras mahogany, solid ribbed and veneered. The main showroom has wall surfaces of light yellow-green leather. The floor is covered with a specially designed grey worsted carpet with yellow and white spots. The floor of the landing is Italian travertine. Ceilings are fibrous plaster painted white.



4

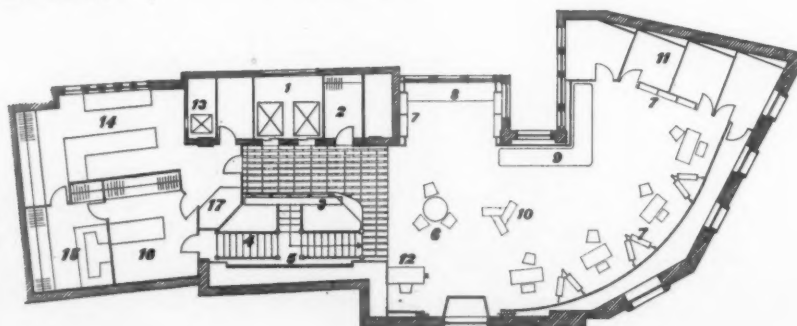


5



6

4, cloth storage rack, of wych-elm, with steel supports with gunmetal lacquered finish. In the background is the yellow leather panelling. 5, shelves for cloth set into a mahogany veneered wall at right-angles to the window. The shelves and surrounds are of wych-elm. 6, general view; on the left is a revolving cloth-rack (10 on plan below).



Key

1. lifts.
2. pattern benches.
3. glass display case.
4. existing staircase.
5. mural.
6. waiting space.
7. cloth storage racks.
8. view window and table.

9. cloth blocking table.
10. revolving cloth rack.
11. fitting room.
12. reception desk.
13. goods lift.
14. cutters' room.
15. pressing room.
16. storeroom.
17. packing bench.



7, corner of the table (9 on plan) provided for choosing cloth and re-blocking. It is of wychelm. Behind it is some of the ribbed mahogany panelling.

# **SHOWROOM IN GRAFTON STREET, LONDON, W.1.**

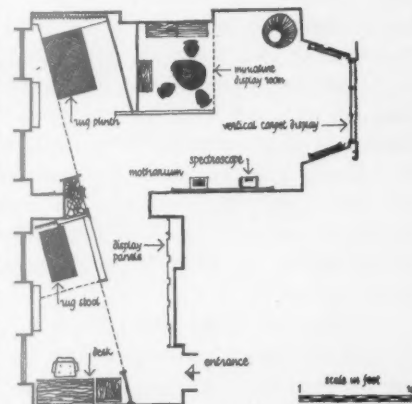
*Architect: Roy L. Moorcroft*

The first-floor front room of a late Georgian house was turned into a contemporary showroom to supplement the traditional showroom of S. J. Stockwell & Co. (Carpets) on the ground floor. Carpets shown are the patterned lines marketed by Stockwells, with additional display of patterned rugs of various shapes. There are also facilities for viewing coloured '3-D' photographs by means of a 'spectroscope', and a display of moth-

proofing. In planning, account was taken of the 'L' shape and the height of the room. A reception area had to be incorporated near the door so as to have control of visitors. Access from the rear offices to the storerooms was required not to interfere with the showroom and this restricted the display to the outer alcove in the long leg of the room. Due to the plaster surfaces being on laths away from the structural walls, wall display has been kept to a minimum, except where new framing could be introduced for fixing. The showroom is divided into visual sections; reception, patterned carpets, rugs and a 'mock-up' room displaying carpets in a furnished setting.

8, from the reception area looking towards the main showroom; the display units are of standard carpet width.

The display of large photographs is provided by nine large frames which may also be used for new or variant patterned or coloured samples. Rugs are displayed on stools, carpets on stools and on vertical 'ladder' units. Some carpet samples are shown on a stool, around which are two fixed mirrors at right angles to each other and the floor, enabling samples to be seen four times their true size. A module of 27 inches was used for the display units, to take standard carpet widths. Lighting is directed on to all display areas and on to the ceiling. Plants are illuminated by concealed





strip lights. Since the room has to provide a background to suit all colours, walls and ceilings are white; display frames are generally of parana pine and teak, and reeded hardboard, all materials being oiled or waxed in natural finish. The carpets on the floor are chosen to set off the rug display, in the main gunmetal with Grafton grey to define the circulation route. The chief visual stop is a large black painted screen, with parana pine framing on which colours of the range are displayed in small

panels of plain carpet 8 inches by 4 inches. The seating consists of small stools upholstered in a black and white striped wool fabric.

9, the model room at the inner end of the showroom, furnished by Liberty's. Other firms stocking Stockwell carpets will make similar displays in this area later. The carpet shown was designed by Ronald Grierson.



9

## OFFICES IN MANCHESTER

Architect: Alan Buckley

The firm, an advertising agency, occupies front suites on two floors (the fifth and sixth) with a Conference Room on the fourth floor, of number 11, Piccadilly, Manchester. For internal purposes, a back staircase connects the offices, but both the fifth and sixth floor suites have their individual entrances by the lifts at the front. The principal problem on the main (fifth) floor was the bad proportion of the rooms, with large windows placed high on the walls in the Managing Director's office.

This was solved by raising the greater part of the floor to permit a view from the windows and building false beams to hide the ugly ceiling, which appeared to reduce the height of the wall opposite the windows. This false ceiling also conceals the formerly exposed electric conduit, etc.

A layout bench, cupboards for papers, cloaks and also a small bar cupboard are built into one wall and a cork pin-up board is incorporated. The Secretary's desk was

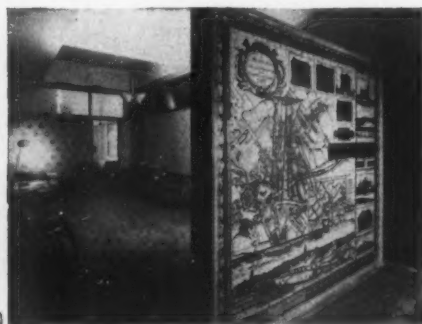
specially made, other furniture being purchased from normal sources. The window wall has book and magazine shelves built in; these conceal the radiators below them. Colours are blue-berry wall and ceiling, red carpet, white false stone wall with the remainder in grey.

The reception on this floor suffered from lack of natural light and an extremely ugly irremovable piece of ducting. Little could be done with the lighting except to use borrowed light above door height in the office partitioning. The whole of the

11, the reception area, showing use of open timber screens carrying plant-troughs. 12 (below), close-up of a pair of the same screens.



11



10

10, the reception area seen from the entrance. The screen, consisting of an old map of Manchester, enlarged, contains space on its reverse side for staff cloaks.



12



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\* *Note: These figures may vary from one district to another, but are reliable averages.*

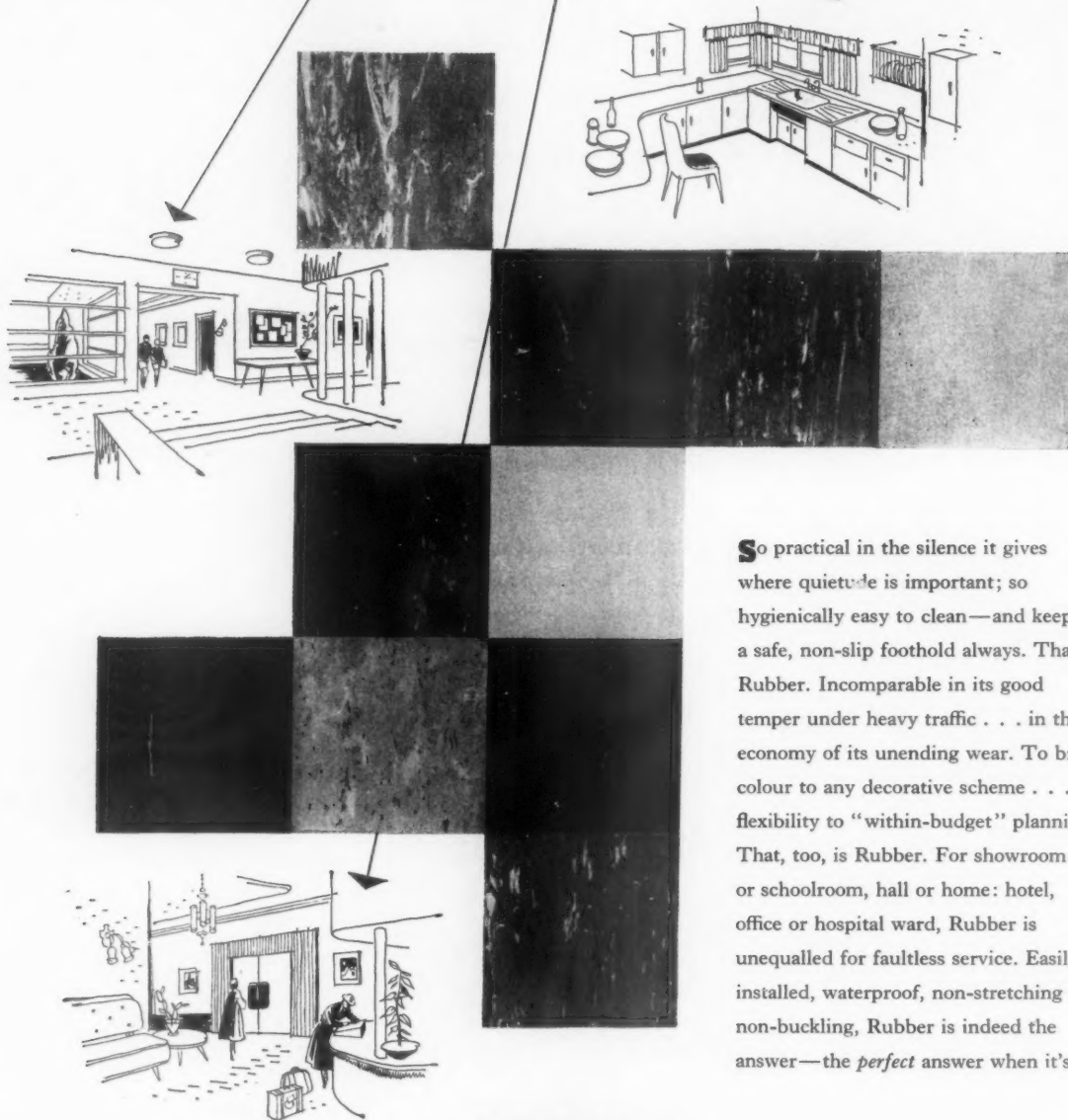
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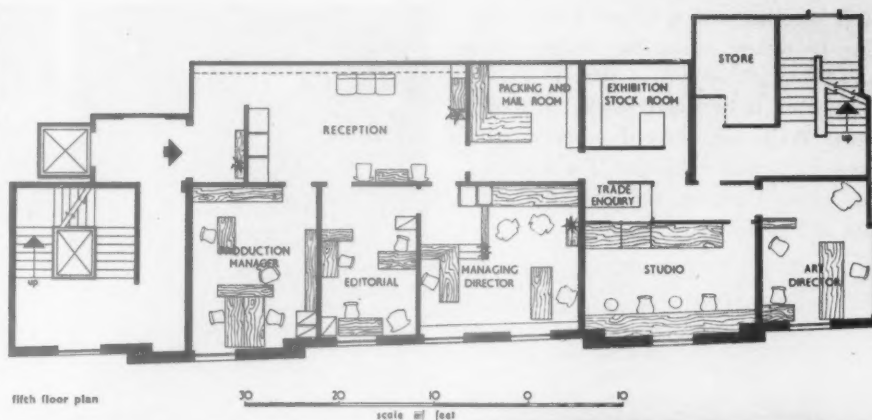


long wall has been hung with split cane matting which hides the ducting and provides useful storage space economically.

A screen immediately inside the entrance doors is covered by a photographic enlargement of an old map of Manchester with, superimposed on it, an initial letter 'K' built up of  $\frac{1}{4}$  inch welded rods which was designed in the first instance as one of the company's own prestige advertisements in the *Manchester Guardian*. On the reverse side of this screen wall are fitted wardrobes for staff cloaks. No attempt has been made to disguise the traditional ceiling mouldings, but each office door is cellulosed in individual bright colours. Light fawn linoleum covers the entire floor.

On the sixth floor an awkwardly shaped area with only one window was divided into entrance, waiting area, and working space for the receptionist, by glazed screens carrying plant troughs.

The general colour scheme is pale grey with strongly printed curtains and wallpapers. Both the office and a part of the reception have dark fawn carpet, while



fifth floor plan

scale in feet

the remainder have linoleum.

With the fourth floor Conference Room the problem was again a badly proportioned area with high ceiling and only one small window off centre in the wall.

The room has been divided by a door-height partition forming an entrance area with built-in book shelves for research and reference. To reduce the apparent height there is a floating panel which carries the two light fittings and has panels of split cane as an infilling, and



13

13, right, and 14, views of the managing director's office, in which the floor was raised to afford a view out of the windows, and false beams were added to hide an exposed electric conduit and reduce height.



14

which together with a carpeted floor also helps to reduce noise, the ceilings and floors being of concrete construction.

The floor is in wood blocks with red carpet. Walls are covered in grey, pale yellow and white wallpaper. The ceiling is deep blue. Curtains are in pale blue, black and yellow.

15 and 16, two views of the conference room, showing floating panel, carrying light fitting, installed to reduce the ceiling height; the ceiling itself is coloured deep blue.



15



16

## 2 DESIGN REVIEW

### GERMAN CHURCH FURNISHINGS

The problem of art in the church today is the same as that of modern church architecture. A building serves a purpose and at the same time tries to be pleasing in grouping and proportions. In addition, for certain buildings the architect may be able to express their purposes in his choice of grouping, of proportion, and also of decoration. Grouping and proportions are inherent, decoration is added. The snag about a building like the Trades' Union Headquarters in Great Russell Street is that it is impossible to decide what kind of grouping and proportion, that is what specific æsthetic qualities in its architecture, would be relevant to its purpose, and what kind of decoration would be—short of something as trite as Labour Triumphant. The difficulty arises from the fact that the Trades' Union Building is essentially just another office building, and office buildings, like blocks of flats also, have no spiritual function.

If good modern church buildings are rare today the reason is the very opposite.

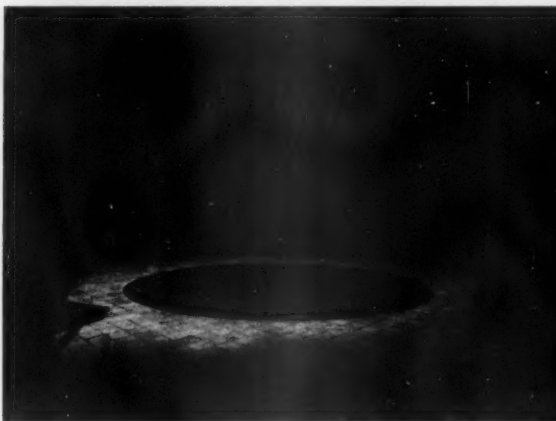


1, the chapel in a students' Hall of Residence, Frankfurt-on-Main, by Hans Rosenhauer.

The utilitarian function of the church is easily satisfied. To express the spiritual function of the church in the twentieth

century is hard and seems to many believers and many architects impossible. Has it changed since the Middle Ages?

2, baptistery built at an exhibition in Berlin in 1927 by Otto Bartning (font by Richard Winkmayer), a design from which the architects of emergency churches after the war learnt much. 3, emergency church, Münster, 1949, by Otto Bartning.



2



3

altars 4, side altar, church of Maria-Hilf, Frankfurt, 1952, by Gießer and Mäckler. 5, altar in a vicarage at Potsdam, by Rudi Wagner.



4



5

# The East Molesey Cricket Club selects **FORMICA** surfaces



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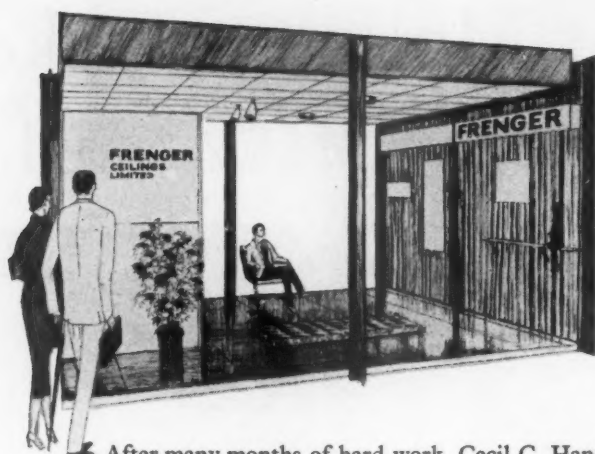
is combined with many practical qualities. Available in over 40 colours and patterns—the widest range of any laminated plastic—'FORMICA' material really scores a 'big hit' wherever it is installed.



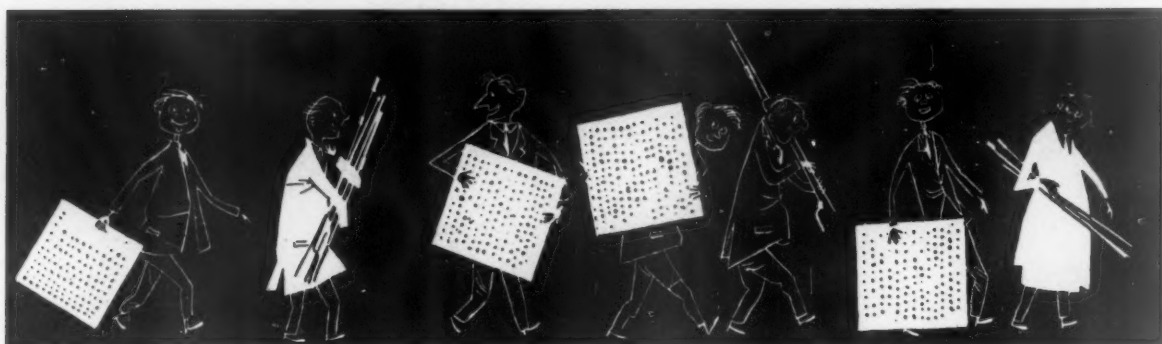
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opening on 16th November — although this may mean borrowing an odd ceiling or two from our many successful contracts completed throughout the British Isles. Come and have a chat with us on Stand 155 and we will tell you more about ourselves.

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6



7



8

**altars** 6, high altar, church of Maria-Hilf, Frankfort, 1952, by Gießer and Mäckler. 7, Friedenskirche, Offenbach, by Herbert Post. 8, Offenbach, by Hans Rosenhauer (plate by the Metalwork Department, Offenbach School of Decorative Art). 9, St. Mary Cologne-Kalk, by Rudolph Schwarz. 10, Johannesberg, by Rudolph Schwarz. 11, St. Mary Cologne-Kalk, by Rudolph Schwarz.



9



10



11

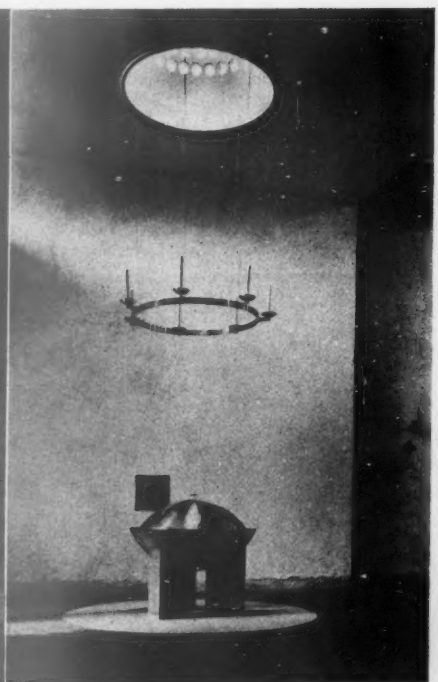
The majority seems to be convinced that it is essentially the same and derive their architectural standards from this. The church building must appear under the protection of some accepted religious style of the past, the older the better—Georgian only with reservations, Gothic freely in all its incarnations, and also Romanesque, Byzantine or Early Christian.

However, there is a fallacy here. If the architectural idiom of today is unsuitable for religion, then the fault may lie as much with religion as with architecture. The vitality which was necessary to create a new architectural style after a century, or perhaps one should say four centuries, of imitation of the past is undeniable. If that vitality cannot penetrate the church building, is not the most probable explanation timidity and vacillation in the church? But we should have sympathy with the trembling church councils. Medieval styles started in the church and expanded into secular buildings. The modern style started undeniably in the

**fonts** 12, Christ Church, Wolfsburg, 1951, by Gerhard Langmaack (basin by H. Uhrig). 13, church of Maria-Hilf, Frankfort, by Gießer and Mäckler.



12



13

field of secular architecture. So perhaps translation into terms of Christian religion is really something of a problem, the problem of how to ward off instinctive associations between certain new forms or attitudes to form and certain secular purposes.

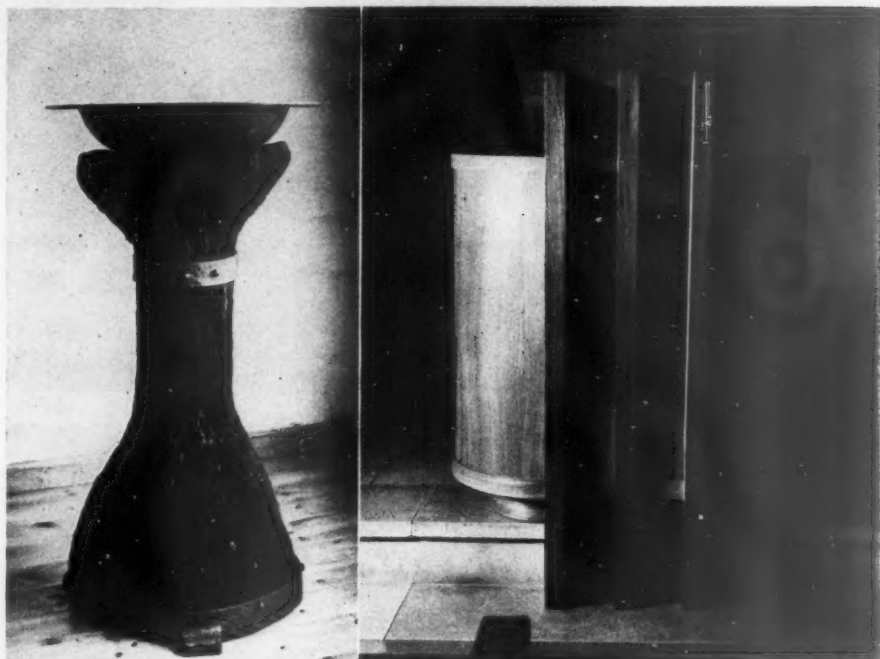
All the same, the church remains the greatest challenge of the present day for the architect. There are only a few other possibilities for him to serve the spirit, to express spiritual themes. The concert hall is one, the assembly hall of a university is another, certain theatres might be yet another. All these architects have proved capable of mastering. Must the church remain inaccessible?

In Britain to this day it seems so. In other countries solutions exist which unite a twentieth century style with the emotional demands of either Protestant or Roman Catholic churches. The Church of England must be specially hard to satisfy. Protestant clarity and purity alone appear not to be enough and Catholic flights of fantasy not admissible.

However, these particular difficulties of English tradition and character need not arise in the case not of building a new church but of supplying individual fittings, an altar, a font or a pulpit, or stained glass or plate. Yet here also England has so far refused to accept the forms of today. It is in church furnishings more than in architecture that foreign examples may be of interest.

The examples on these pages are all taken from Germany, and with one exception from the years since the end of the war. Other countries might have been chosen instead, but Germany, owing to the war, has needed an exceptional amount of new work, and, since modern design has a tradition in Germany of more than forty years and, moreover,

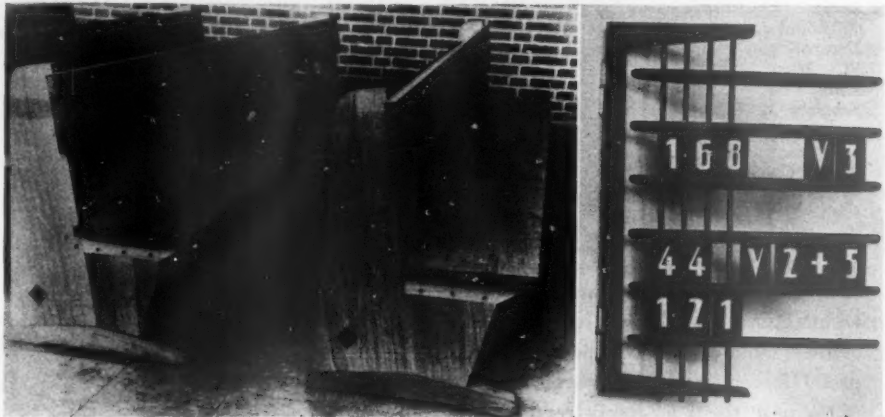
14, font at Geesthacht, near Hamburg. The stand is a fifteenth century timber font found in the moors. The bronze bowl is by F. Fleer. 15, pulpit in elmwood by Hans Rosenhauer.



14

15

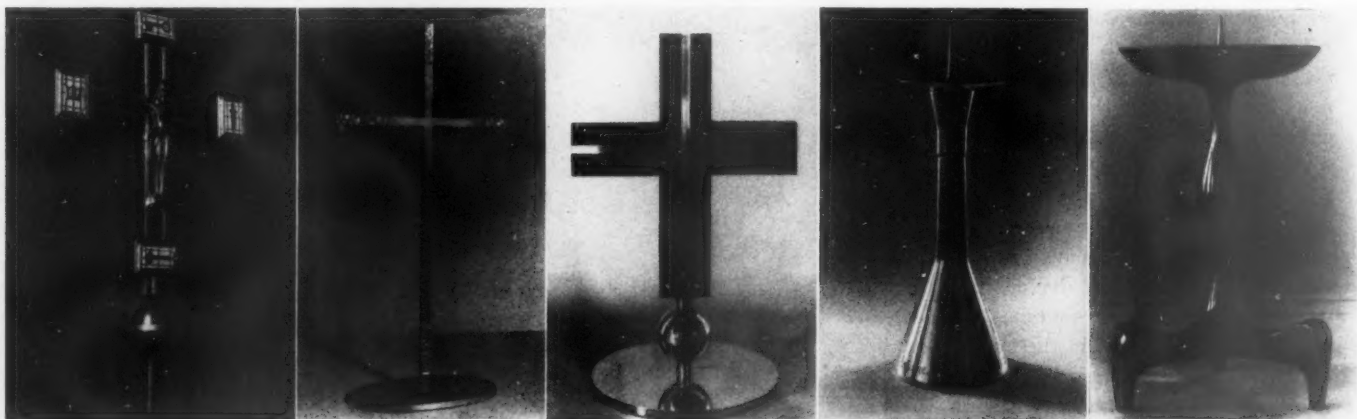
16, pews in the Anglican church at Cologne-Marienburg, by Rudolph Schwarz. 17, hymn board, Hall of Residence, Frankfurt University, by Hans Rosenhauer.



16

17

**crosses and candlesticks** 18, processional cross, Fellbach, near Stuttgart, in brass and silver wire, by E. E. Forster. The figure is silver-plated and the ends enamelled. 19, altar cross in bronze, by Karl Müller. 20, altar cross by Bernhard Hopp. 21, candlestick in brass and niello by Carl Dittert. 22, candlestick, St. Catherine's church, Hamburg, by Bernhard Hopp.



18

19

20

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22





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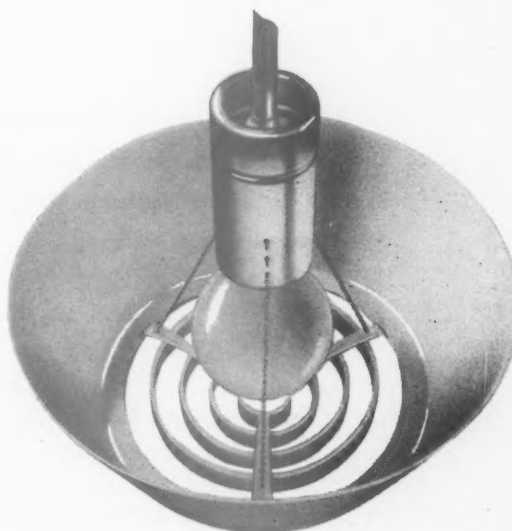
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National Socialism never crushed modern design as consistently as it did modern architecture, the acceptance of a twentieth century idiom is specially widespread. The pieces illustrated would not all be acceptable in this country. There is occasionally an embarrassing touch of Hengist and Horsa in them, neither suitable for this century nor for Christian worship. Not infrequently also the gospel of honesty of craftsmanship is demonstrated by visible pegs and the like. But some of the best pieces of craftsmanship for churches in Germany are proof of faith and courage, of substantial seriousness without pomposity, and of the possibilities of replacing applied decoration by sheer fine materials. As such they may help to inspire artists, architects and the church here.

Nikolaus Pevsner



28, antependium of linen, embroidered with the lamb and flag, at St. Charles, Cassel, by Bärenreiter-Werkstatt.

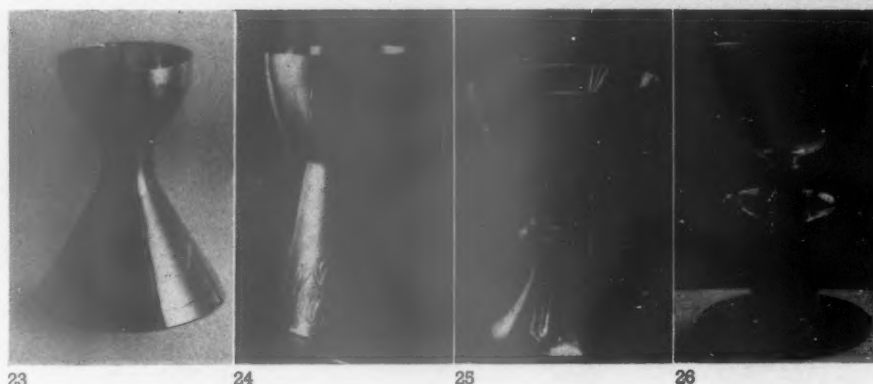


plate 23, silver-gilt chalice by Carl Dittert. 24, silver chalice, church at Halle-Nietleben, by Karl Müller. 25, silver-gilt chalice, by Fritz Schwerdt. 27, silver-gilt chalice with rock crystal, by Fritz Schwerdt. 27 (below), church plate in silver by Rolf Koolman.



27

### 3 TECHNIQUES

#### THE PANEL

by John Norgate

Recently, the firm of William Mallinson & Sons opened a new showroom\* for the display of panel materials. From this it is evident that the range of products available and the future possibilities of sandwich panels are perhaps wider than architects realize. We thus present here a brief survey of some of the panels available—not all of which were developed for building purposes.

The idea of the panel—as we use the word now—seems to have taken root among architects sometime in the 'thirties. It was part of that reaction against the heavy 'plastic' materials that appeared so unseemly in an industrialized age; part of the search for a more self-evident articulation of purpose in our construction. 'Frame and panel' became

a statement of belief before industrial resources were geared to realize it. We visualized structural members performing only the function of support, and, distinct from them, the panel, itself constructed for precisely defined functions. We set our faces against the amorphous plastered brick wall—serving all purposes indifferently in all situa-

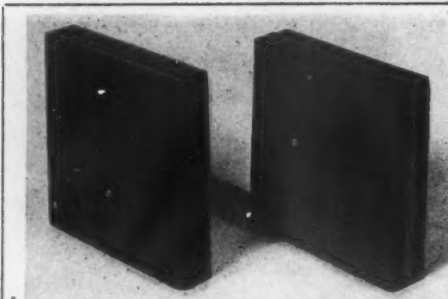
tions. The idea of differentiation went hand in hand with the idea of analysis, and suggested some form of laminated panel—each layer exactly suited to a particular purpose. According as the analysed functions varied so the material of the layers was to vary. But differentiation was primarily an æsthetic idea. 'Fitness for purpose' we assured ourselves,

not realizing then—such was our isolation—that fitness for manufacturing economics would be the most difficult and protracted problem of all. Yet in two ways the panel notion has proved well grounded. First, it allows a relatively demountable construction appropriate to the more rapidly changing uses of buildings. Second, it allows the more exacting and intricate stages of construction to take place away from the rough and ready conditions of a building site.

Lamination is older than most of us imagine. Plywood was first produced at the turn of the century, its earliest use being for tea chests, but the development of aircraft in the first world war greatly expanded its manufacture. It was after this that the less expensive grades—as distinct from veneers in high quality joinery—began to enter the building trade. One associates it with development of that other low-price sheet cladding—corrugated iron. Early plywood was not always a satisfactory

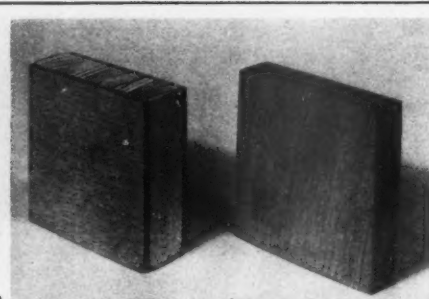
\* 130/150, Hackney Road, London, E.2.





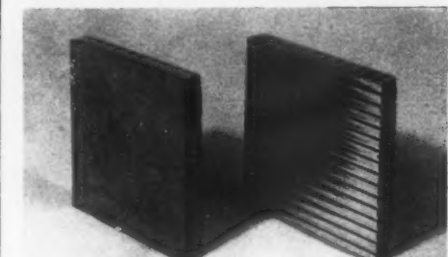
1, resin bonded plywood (W.B.P.). Material: faces usually of gabeon, utile, sapelo and khaya with cores of mahogany-type redwoods of similar characteristics to those of the face woods. The glueing process is covered by BS.1203 and gives a product that is water and boil proof (W.B.P.). Adhesive: Phenol formaldehyde. When one face is covered with a decorative veneer—which is usually 1/32 inch thick—the other side has a 'compensating' veneer of a less expensive wood similar in thickness and 'pull' to the face wood. Sizes and prices per square foot: 3 feet, 4 feet and 5 feet wide, 7 feet and 8 feet long. Larger sizes made by scarfing. 1/4 inch: 11d. 1/2 inch: 1s. 1d. 3/4 inch: 1s. 8d. 1 inch: 2s. 1 inch: 3s. 1 inch: 3s. 4d. Thicker boards than 1 inch are available. Uses: Groundwork for veneered panelling and doors. Shuttering—for work of smooth finish or in large sizes where weight of the shutter is significant. External fascias, timber buildings, ships' bulkheads, waterproof packing cases, bill boardings.

2, left, Laminboard. Material: a core built up from 1/4 inch softwood battens, glued together and all rift sawn to minimize movement, with hardwood facing both sides, usually Gabeon. Sizes and prices per square foot: up to 5 feet 7 inches by 16 feet inches. Mainly 1/4 inch, from 3s. 1 inch and thicker from 3s. 6d. Uses: groundwork for veneer or plastic sheet, used for panelled doors, table tops and so forth. For panelling in very large sizes



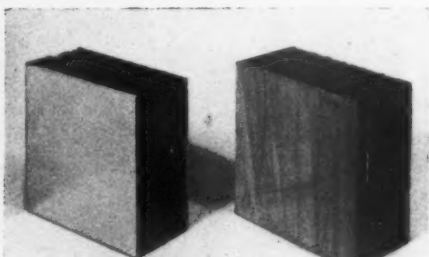
where stability is important, 1/4 inch Laminboard might be appropriate. For W.B.P. qualities, resin bonded plywood. For furniture using small sizes, Finnish or Russian birch, mostly in thinner thicknesses: would also be cheaper than the other groundwork materials. Lydneyboard is relatively cheaper as thickness increases and very stable.

Right, Lydneyboard faced both sides with gabeon. Material: selected wood particles with a resin adhesive added are formed into sheets under heat and pressure. Only mahogany type woods are used which make a much more stable board than if different kinds of wood with different moisture movements were mixed together. Sizes and prices per square foot: veneer faced: 2 feet 8 inches wide, 4 feet 8 inches long. Without veneer: 2 feet 9 inches wide, 4 feet 9 inches long. Veneer faced: 1 inch: 1s. 4d. 1 inch: 1s. 5d. 1 inch: 1s. 7d. 1 inch: 2s. 1d. 1 inch: 2s. 8d. Without veneer: 1 inch: 6d. 1 inch: 7d. 1 inch: 9d. 1 inch: 1s. 1d. 1 inch: 1s. 8d. 1 inch: 2s. 1d. Uses: groundwork for veneer or plastic sheet or itself as a decorative material for table tops, roof linings, and so forth. Used also for printers' block mounts which have to be machined to a tolerance of plus and minus 0.002 inch. Lydneyboard is also used as a core material for laminated bends and shapes—for example, chair backs. Special moulds would have to be made for this purpose, the cost of which must be spread over the number 'off'.



3, Armourply. Material: resin bonded plywood faced on one or both sides with sheet metal: galvanized steel, aluminium, copper, gilding metal (a bronze type alloy), stainless steel, monel metal and zinc. Sizes and prices per square foot: 1/4 inch and upwards, including door thicknesses. 1/4 inch galvanized steel, up to 8 feet by 3 feet: 3s. 3d. 1/2 inch ribbed, embossed or anodized aluminium, up to 10 feet by 3 feet: 4s. Plain aluminium up to 10 feet by 4 feet: 3s. 9d. 1 inch copper, up to 6 feet by 3 feet: 9s. 6d. Sizes are controlled by dimensions of the sheet metal—which for larger sizes of panel can be jointed in various ways. Uses: 'tough' situations: generally: e.g., cubicles, bodywork of commercial vehicles, doors, counter tops, canteen fittings, exterior fascias, railway containers, fish vans, or where the decorative finish of the metal—anodized aluminium for example—is required.

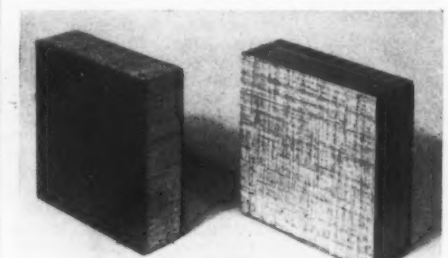
4, left, insulating composite panels. Material: compressed cork or fibreboard or expanded rubber cores with 22 s.w.g. aluminium or hardboard or plywood facing. Sizes and prices per square foot: 1 inch cork, aluminium facing: from 5s. 6d. 1 inch cork, 1/4 inch plywood both sides: from 4s. 6d. 1 inch cork, 1/4 inch



hardboard both sides: from 3s. 6d. Insulation board cores would be approximately the same price; expanded rubber more expensive. Uses: primarily for thermal insulation and in some constructions for external claddings. These panels are used with one face perforated for demountable acoustic ceilings. Thermal insulation values (U): facing, both sides:

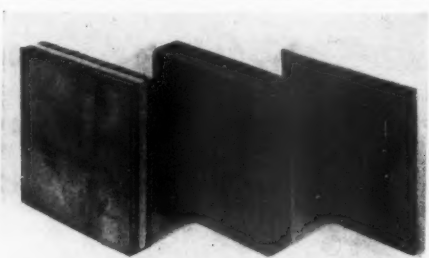
	1 inch cork	1 inch fibre- board	1 inch expanded rubber	Overall thickness inches
aluminium...	0.22	0.25	0.17	1 1/10
1/4 inch W.B.P. ply- wood	0.20	0.23	0.15	1 1/2
1/4 inch hardboard ...	0.21	0.24	0.16	1 1/2

Right, Honeycomb core panels. Material: paper folded and glued in hexagon formation and faced with 1/4 inch aircraft grade plywood. Sizes and prices per square foot: 1/4 inch and upwards. 4 feet wide, 8 feet long. With commercial grade plywood facing (standard sizes (see aluminium bonded plywood) the cost would be from 6s. Uses: developed primarily for aircraft where high strength and low weight outweigh cost considerations.



5, left, Balsa core panel. Material: 1/32 inch end grain balsa core (in direction of thickness) with 1/32 inch facing sheets of phenolic resin impregnated asbestos felt. Sizes and prices per square foot: 1/4 inch and upwards. Up to 4 feet wide and 8 feet long from 15s. Uses: Developed as partitions, tables, bulkheads in aircraft. The face material is extremely tough and can carry high compressive and tensile stress, the balsa core providing a lightweight resistance to 'web buckling' and shear. The panel illustrated will, simply supported over 18 inch span, carry 1,300 lb. per square foot and weighs 15 oz. per square foot. Balsa core with plywood or metal faces is also used. Similar constructions, not aircraft grade, are used for lightweight packaging, flush doors and insulating purposes.

Right, plastic faced plywood. Material: Resin bonded plywood, as described above, with a plastic facing one side and compensating veneer the other. Sizes and prices per square foot: 1/4 inch: from 10s. 6d. Uses: working tops, counters, draining boards, etc. Plastic sheet can be fixed to a wood ground more



satisfactorily during manufacture than by the builder, because of the critical glueing process and the need for compensating veneers to 'balance' the movement characteristics of the plastic. Also fixed to Laminboard, Lydneyboard and blockboard.

6, left, copper faced armourply. Centre, lead core plywood. Material: sheet lead sandwiched between two sheets of plywood. Sizes and prices per square foot: Up to 3 feet wide and 8 feet long: from 18s. Uses: as a protection against X-rays in hospital and laboratory work. Lead thickness depends on intensity of radiation. Sizes of panels limited by weight in handling.

Right, veneer faced aluminium sheet. Material: 1/4 inch s.w.g. aluminium with a decorative veneer glued to it. Sizes and prices per square foot: Up to 4 feet wide and 6 feet long: from 4s., according to the value of the veneer. Uses: notions of architectural morality have relaxed now, but formerly we might have looked askance at this as a 'false' material. It is used for column casings, lighting troughs and so forth, and can be bent to shape against a mould after the fixing of the veneer to the metal.

material and the laminates came apart and sheets warped badly, mainly for lack of an adequate adhesive. The modern high-grade plywoods have been made possible by the development of synthetic resin adhesives—urea and phenol formaldehyde. Previously phenolic adhesives were spirit soluble which prevented their use in mass-production. After the last war, water soluble phenol adhesives were produced which made possible a British plywood which is weather and boil proof.

Since the 'thirties, and more especially since the war, industry has responded to the panel idea and put on the market sheet and panel materials so numerous and so varied that the architect is in need of a catalogue raisonnée to survey what is available and to guide his choice. But this first response, although enriching the architect's resources, has revealed acutely the dimensional problem in manufacturing economics. Publicly, manufacturers take pride in a made-to-measure service, but privately they long for some co-ordinatory discipline. While this problem remains unsolved, and while technical possibilities are in a fruitful evolutionary stage, the catalogue raisonnée ought perhaps to be postponed. But some useful spade-work towards it can be done by way of limited collections of particular classes of product.

We thus present a range of some of the panels produced by William Mallinson & Sons Ltd. Two things about it should be emphasized: first, that not all the samples shown are stock products. Many were developed for customers' specific needs, although all are available. Second, that the firm does not cater only for the building industry; it serves the needs, among others, of ship and boat builders, aircraft constructors and vehicle manufacturers. For example, the balsa-cored panel (Fig. 5, left) was made for aircraft floors where high strength and low weight are vital. Likewise the honeycomb panel (Fig. 4, right), where the shaping of the impregnated paper core and its end fixity by gluing to the face plywood provides an astonishing degree of stiffness. This panelling has thinner plywood than is common in building work and is used for aircraft partitions and fittings.

It is not only the requirements of use that give rise to new kinds of product. For example, Laminboard (Fig. 2, left) is an alternative to traditional joinery framing and panelling, to provide large areas. But being made up from small size battens it also allows more economical use of timber. Lydneyboard achieves a similar end by using small wood particles which are made from the waste of ordinary plywood production. Early experiments with this kind of reconstructed wood proved that a mixture of wood gave an unstable finished product, so now only woods of the mahogany type are used. Lydneyboard is produced under heat and pressure, the synthetic resin providing the binding medium.

The purpose of this article is not to provide a comprehensive examination of all panels, but to present one particular range. For this reason we have not embarked on fixing or edge treatment problems. It is sufficient to record that the makers have evolved solutions for these problems. The prices given are only approximate, as they will vary according to size of panel, quantity and any preparation for fixing or edge treatment that is required.

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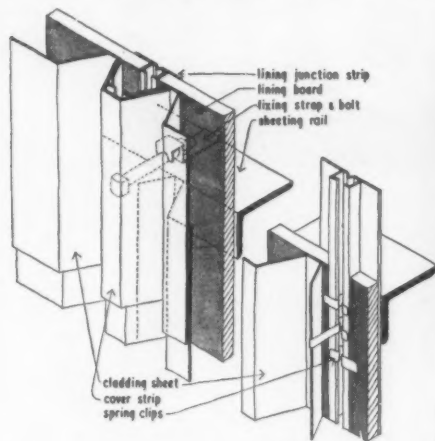
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## 4 THE INDUSTRY

### 'KYNALOK' SECRET FIX CLADDING

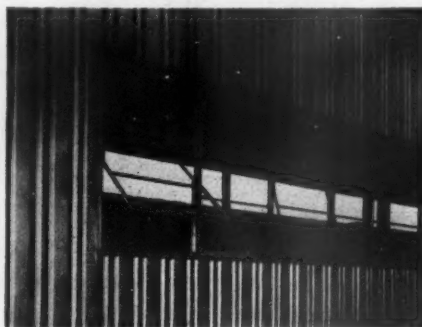
One of the great advantages of the 'Kynalok' (K.S.F.) secret fix system is that the sheets require no drilling and that the absence of bolt holes makes them 100 per cent reclaimable on dismantling.

The system comprises an insulation board, set in lining junction strips, with a profiled aluminium alloy cladding sheet.



Isometric of 'Kynalok' secret fix cladding. 'Edge treatment' for sills and ridge cappings is also made.

The deep profile creates an almost continuous 2 inch air space between aluminium and insulating board, giving a U value of 0.171 B.T.U./square foot/hour/°F.—much lower than the 0.3 of an 11 inch (un-ventilated) cavity wall. The K.S.F. system can be used with any framed structure, either metal or wood, and a full range of accessories such as eaves fillers, flashings, ridge cappings and sills are manufactured.



Close-up of 'Kynalok' cladding showing incorporation of standard factory windows.

Patent glazing, industrial sash windows or specially profiled 'Perspex' sheets may be incorporated. Our illustration shows the

neat finish to a factory window opening. Sheets are designed to span 7 feet 6 inches on roofs, 10 feet on walls and to interlock with a simple lap joint.

The K.S.F. system is marketed by Imperial Chemical Industries Ltd., Metals Division, under licence to approved roofing and building contractors.

### CARPET LAYING

Now that it is becoming the rule, where before it was the exception, for architects to specify carpets for large contracts, it does not seem out of place to remark here on a new method of carpet laying. Until recently there were two methods of laying: either with tacks which are always unsightly, or with ring and pin which is expensive. The new method, which comes to us from America, employs a spiked batten which is laid round the edge of the area to be carpeted. The spikes, which are inclined towards the outside edge, project far enough to grip the warp of the carpet but not far enough to be felt by people walking above. Apart from the saving of unsightliness this method has the advantage that it enables a carpet to be laid tight, which in

[continued on page 278]



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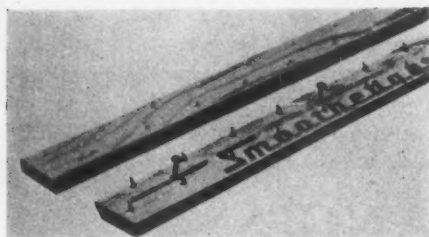
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TGA 17

turn reduces wear. This is particularly valuable on staircases, where carpet life is much shortened by the 'play' which is inevitable with the use of traditional stair rods. 'Smoothedge,' as it is called, avoids



Top and bottom of 'Smoothedge' plywood strips.

the use of rods and enables the carpet on each tread to be drawn tight. Laying with 'Smoothedge' is more expensive than with tacking (though less than with ring and pin), but it looks far neater and the long term saving should be considerable.

*Smoothedge Ltd., Bury Mead Road, Hitchin, Herts.*

#### CONTRACTORS etc

**Cricket Pavilion at East Molesey, Surrey.**  
*Architect:* Basil Ward, of Ramsey, Murray, White & Ward. *General contractors:* George Wimpey & Co. *Sub-contractors:* excavations,

*foundations, dampcourses, reinforced concrete, partitions, grates and gasfitting:* George Wimpey & Co. *Bricks:* Oxshott Brickworks, Ltd.; J. H. Sankey & Co. *Roofing felt:* F. McNeill & Co. *Glass:* Pilkington Bros. *Gas fixtures:* Ascot Gas Water Heaters, Ltd. *Electric wiring and electric light fixtures:* Troughton & Young, Ltd. *Plumbing:* Newman & Watson, Ltd. *Sanitary fitters:* B. Finch & Co. *Door furniture and window furniture:* N. F. Ramsey & Co. *Rolling shutters:* Dennison, Kett & Co. *Joinery:* Wm. Mallinson & Sons. *Bar counter and furniture:* Courage & Co. *Public address system:* The Westminster Chassis Co. *Water supply:* Metropolitan Water Board. *Paint:* F. & J. Pilling. *Formica:* Thos. de la Rue & Co.

**H 55 Exhibition—British Flat.** *Architect:* Eric Lyons. *Interior designers:* Michael & Jo Patrick. *Entrance: paint:* Walpamur Co. *Fittings: lockset:* Josiah Parkes & Sons. *Door handle:* Comyn Ching & Co. *Cabinet knob:* Dryad Metal Works, Ltd. *Cupboard top:* Thos. de la Rue, Ltd. *Floor coverings: floor tiles:* The Glazed and Floor Tile Mfrs. Assn. *Furniture: what-not:* Procanta Manufacturing Co.; Tibor, Ltd. *Hat rack:* Hiscock Appleby & Co. *Blinds and fabrics: venetian blind:* Venetian Vogue, Ltd. *Light fittings: wall bracket:* The General Electric Co. *Study: decorations: wallpaper:* Arthur Sanderson & Sons. *Fittings: radiator:* The Beeston Boiler Co. *Furniture: bureau:* L. M. Furniture, Ltd. *Desk chair:* R. S. Stevens, Ltd. *Storage units:* Magpie furniture. *Bedsettee:* Dunn's of Bromley. *Chair: bench:* H.K. Furniture, Ltd. *Nest of tables:* Gordon Russell, Ltd. *Occasional table:* Herbert Berry Associates. *Radiogramophone:* Alfred Imhof, Ltd. *Light fittings: wall standard light fitting:* Troughton & Young (Lighting) Ltd. *Table lamp:* Francis Mackmin, Ltd.; Geo. Forrest & Son. *Cushion:* Heal & Sons. *Living Room: fittings: fire:* Allied Ironfounders, Ltd. *Floor coverings: rug:* S. J. Stockwell & Co. (Carpets).

*Furniture: dining table and chairs:* W. G. Evans & Sons. *Settee and low back chair:* The Buoyant Upholstery Co. *Sideboard, fireside unit and wall fittings:* Conran Furniture. *Occasional table and occasional chair:* S. Hille & Co. *Light fittings: rise and fall light:* Oswald Hollman, Ltd. *Kitchen: floor covering: linoleum:* The Linoleum Mfrs. Assn. *Furniture: built-in fittings:* E. & H. Grace, Ltd. *Refrigerator:* Electrolux, Ltd. *Gas cooker:* Cannon (G. A.) Ltd. *Washing machine:* Hoover Ltd. *Table:* Kandyia, Ltd. *Light fittings: wall light:* Merchant Adventurers, Ltd. *Ceiling lights:* Courtney Pope (Electrical) Ltd. *Passage: Wallpaper:* Cole & Son (Wallpapers) Ltd. *Bathroom: fittings: bath, pedestal washbasin, w.c., taps and towel rail:* Shanks & Co. *Floor covering: cork floor tiles:* Armstrong Cork Co. *Decorative panel:* Waverite, Ltd. *Bathroom cabinet:* Roanoid, Ltd. *Boys' bedroom: decorations: wallpapers:* Wallpaper Manufacturers, Ltd. *Furniture: chair:* Andrew Pegram, Ltd. *Fabrics: curtains:* David Whitehead, Ltd. *Parents' bedroom: Floor covering:* Wilton carpet. *Ian C. Steele & Co. Furniture: bedroom suite:* Loughborough Cabinet Manufacturing Co. *Fabrics: curtain fabric:* Edinburgh Weavers, Ltd. *Garden: terrace armchairs:* J. Collins & Son. *Rocking chair:* Ernest Race, Ltd. *General acknowledgements: contractors of prefabricated window units:* Wates, Ltd. *Makers of the above:* Leslie Bilsby, Ltd. *Internal kitchen partition:* Henry Day (Merton) Ltd.

**Secondary Modern School at Bewdley, Worcs.**  
*Architects:* Yorke, Rosenberg & Mardall. *General contractors:* Y. J. Lovell & Sons. *Sub-contractors: dampcourses and roofing felt:* Wm. Briggs & Sons. *Asphalt:* Constable, Hart & Co. *Bricks:* S. & E. Collier, Ltd.; Witney & Hardwick Lime Co. *Structural steel:* Power's & Deane, Ransome's, Ltd. *Patent glazing:* Williams & Williams, Ltd. *Woodblock flooring:* R. W. Brooke

[continued on page 280]

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**Church Hall at Chessington, Surrey.** Architect: Kenneth Wood, in association with Henry Blyth. Consultants: structural: W. H. Willatts. Electrical: M. W. Bayley. General contractors: Thorogood & Sons, Sub-contractors: dampcourses: Ruberoid Co. Bricks: Uxbridge Flint Brick Co. Load bearing blocks: Thermalite Ltd. Stressed skin ply-faced timber boxbeams, laminated mahogany columns: Elliott's of Reading. Roofing felt: Permanite, Ltd. Glass and rooflights: C. Clifford Ltd. Patent flooring: Torginol, Ltd. Cedar boarding: Hazelby & Co. Drainage conduits: Key Engineering Co. Central heating (radiant gas), gas fixtures and fittings: South Eastern Gas Board. Electric wiring: Meredew & Sons. Electric light fixtures: Merchant Adventurers of London Ltd.; Simplex Electric Co.; Universal Metal Furring and Lathing Co.; Phillips Electrical Co. Door and window furniture: A. Roberts. Gas heaters: Radiant Heating Ltd. Sanitary fittings: Builders' Merchants. Joinery (windows) and roofdek roofing: Newsums & Sons. Textiles: Dryad, Ltd. Furniture: Remploy, Ltd. R.c. concrete, bollards and cantilever steps: Cooper Wettern. 'Veelap' ceiling lining: Merchant Trading Co. Sign writing: Clifford Clark. Paint: T. Parsons & Sons. Foundation stone: F. Roberts. Muntz metal nails: J. Stone & Co. (Deptford).

**House at Tewin, Herts.** Architect: Vernon H. Lee. General contractors: Mead, Evans & Co. Sub-contractors: site clearance: Stuteley Bros. Ltd. Roof decking: E. H. Smith (London) Ltd. Roof covering: Permanite Ltd. Slate chimney copings: The Bow Slate & Enamel Co. Aluminium eaves, flushings and R.W.P.s: London Metal Warehouses Ltd. Window joinery: Henry Norris & Son. Kitchen fittings: Walter Lawrence & Son. Sanitary fittings: Adamsez Ltd. Ironmongery: Nettlefold & Moser. Venetian blinds: J. Avery & Sons. Floors: wood block and semastic tiles: Hollis Bros. Ltd. Cork tiles: E. J. Elgood. Fireplace surround and dog grate: C. A. Yorke & Son. Plumbing: R. H. Blake, Esq. Electric wiring: L. G. Bland. Electric fittings: The Merchant Adventurers of London Ltd.; Heal & Son, Ltd. Paint: Robert Bowran Ltd. and Vitretex.

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### Correction

In the articles on Hurlfield and Chaddesden Schools, published in July issue of the AR, 'Asbestolux' ceiling panels were referred to as 'asbestos gypsum plaster boards'. These should have been referred to as 'Asbestos Insulation Board'.

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